

THE DEAF AMERICAN

HEARING EAR DOGS



18898 NOV89 G SM MD
DR BARBARA BRAUER
7105 MEGAN LANE
GREENBELT MD 20770

Trainer Doreen Fuller is going through a lesson with "Wally." Each Hearing Ear dog is specially trained to meet the needs of his future master. Then the dog and his trainer make an on-site visit to the recipient to complete the training.

State TDD Distribution Programs provide TDD's to people in their state who need them.

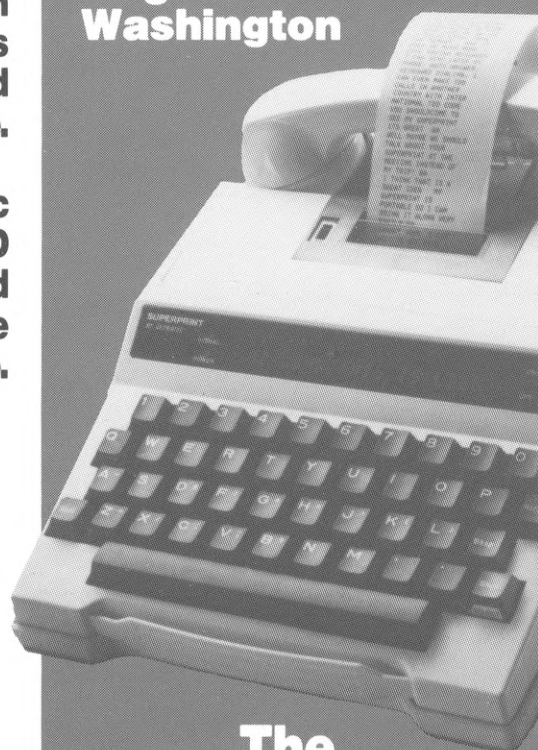
These programs have set a standard of excellence accepting only the most advanced, reliable, and affordable TDDs.

Ultratec's Superprint has been chosen by 14 State TDD Distribution Programs because of its high-quality and low maintenance.

Choose the Ultratec Superprint for the TDD that meets the rigid standards of state programs nationwide.

14 states have chosen the Superprint TDD including:

**California
Connecticut
Illinois
Massachusetts
Minnesota
Nevada
New Hampshire
Oklahoma
Rhode Island
Tennessee
Virginia
Washington**



**The
Superprint
By Ultratec**

Superprint 200
Only \$419
(plus \$10 shipping)

Features:
Built-in 24 character printer
2000 character memory
4-row keyboard
Clear 20 character display
Rechargeable batteries
Hard cover/case and handle
Completely portable
One year warranty

Superprint 400
Only \$479
(plus \$10 shipping)

Includes all the features of the Superprint 200 plus:
Direct connect
Keyboard dialing
Auto answer

ULTRA-TEC

6442 Normandy Lane
Madison, Wisconsin 53719
(608) 273-0707 (Voice/TDD)

THE CHOSEN ONE

BY STATE TDD DISTRIBUTION PROGRAMS ACROSS THE NATION

The National Association of the Deaf

Dr. Lawrence Newman President
Dr. Byron B. Burnes President Emeritus
Paul Singleton Vice President
Dr. Roslyn Rosen Secretary-Treasurer
Gary W. Olsen Executive Director



**The Deaf American
Editorial Staff**

Jess M. Smith Editor
Gary W. Olsen Executive Director

Pub. No. ISSN 0011-720X-USPS 150 460

Editorial Office: NAD Branch Office,
445 N. Pennsylvania St., Suite 804
Indianapolis, IN 46204.

Advertising: 445 N. Pennsylvania,
Suite 804, Indianapolis, IN 46204
(317) 638-1715 TDD/V

The Deaf American is published quarterly for \$20 per year by the NAD Branch Office, 445 N. Pennsylvania, Suite 804, Indianapolis, IN 46204. Second-class postage paid at Indianapolis, IN. POSTMASTER: Send address changes to *The Deaf American*, NAD Branch Office, 445 N. Pennsylvania, Suite 804, Indianapolis, IN 46204.

Subscription rates: United States and possessions, the Philippine Islands, Canada, Spain, Mexico, Central and South American countries except the Guineas, 1 year, \$20.00; 2 years, \$40.00. Other countries, 1 year \$30.00. Correspondence relating to editorial matters, articles should be sent to the NAD Branch Office, 445 N. Pennsylvania, Suite 804, Indianapolis, IN 46204. The editorial staff reserves the right as to what will be printed, both narrative matter and advertising. Advertising and subscriptions should be sent to *The Deaf American*, at the address stated above. Advertising does not reflect the editorial policy of the magazine or imply endorsement.

THE DEAF AMERICAN

Vol. 39 No. 2, Spring 1989

- 2 A Note from the Editor
- 3 Dogs for the Deaf, Inc.
- 8 Theater Review: "King of Hearts"
- 9 The Caption Center at Nineteen
- 17 An Interview with Kathleen Woods
- 19 Gallaudet: Famous Name and Forgotten Indiana Town
- 24 Captioning—A Flexible Approach

THE DEAF AMERICAN

The Deaf American is a quarterly publication aimed at the professional community, as well as at the layman who want indepth stories and articles about topics of interest in the deaf community. Libraries, schools, community centers and other information dissemination sources find *The Deaf American* a convenient source of information for patrons and students.

DISPLAY AREAS

Full Page	7 $\frac{1}{8}$ " x 10"
Half Page	3 $\frac{3}{8}$ " x 9 $\frac{1}{2}$ " (vertical) 7 $\frac{1}{8}$ " x 4 $\frac{1}{2}$ " (horizontal)
One-third Page	2 $\frac{1}{4}$ " x 9 $\frac{1}{2}$ " (vertical) 7 $\frac{1}{8}$ " x 3 $\frac{1}{2}$ " (horizontal)
Full Page	Insert front cover
Half Page	Insert front cover
Full Page	Insert back cover
Half Page	Insert back cover
Full Page	Back Cover
Center Spread	2 full pages

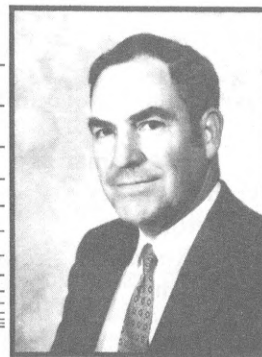
ADVERTISING RATES

	One Insertion	Four Insertions
Full Page	\$ 600.00	\$480.00
Half Page	345.00	276.00
One-third Page	240.00	192.00
Full Page	750.00	
Half Page	425.00	
Full Page	750.00	
Half Page	425.00	
Full Page	950.00	
Center Spread	1,500.00	

Advertisements should be camera ready. Non-camera ready advertisements may be submitted at additional preparation cost (call advertising office for more information). Send insertion orders and advertisements to *The Deaf American*, NAD Branch Office, 445 N. Pennsylvania Avenue, Suite 804, Indianapolis, IN 46204.



Editor Jess Smith



Deaf Performers and Deaf Character Roles

For years, the deaf community had become accustomed—or should we say resigned—to having hearing performers play the roles of deaf characters in movies and on television. We choose to use *deaf* rather than *hearing impaired* although terminology is a matter of choice.

More recently, however, an uproar has issued when hearing actors or actresses have been assigned to portray deaf characters. A case in point was the casting of the lead female actress in the March 8 episode of CBS's "The Equalizer," entitled "Silent Fury."

Widespread protests by the deaf community and deaf professional actresses came to naught. The producers had made the decision on the choice of a hearing actress; the episode would not be withdrawn.

Various defenses were offered for the selection of a hearing actress over a deaf one, including the dearth of deaf professionals who might have fit the specific role. It remains to be seen if CBS—and other networks and movie producers—got the message.

Although we are not a habitual viewer of programs such as "The Equalizer," we made it a point to sit through the closed captioned episode, "Silent Fury." At best, the actress' sign language was "jerky," lacking in smooth flowing delivery. Her "speechreading" prowess was unrealistic—or perhaps superhuman, what with closedmouthed lip movements to "read" and impossible angles.

To make matters worse, the opposite lead was played by a bona fide deaf actor, who had to "carry" his girlfriend to the extent his own rendition became difficult. What a paradox—the producers were able to come up with a deaf actor and deaf bit players (e.g., the wedding scene).

Two decades ago, the National Theatre of the Deaf had as one of its goals training and opportunities for deaf actors and actresses. On the plus side, quite a few have gone on to success. More would probably make it if more scripts/programs were available.

Again, CBS did not openly heed the out roar of protests. We have a feeling, however, that in the future greater caution/consideration will be observed—by all networks and producers. In the meantime, keep watch on the ramparts. Voice protests to advertisers, as was done regarding the miscasting for "Silent

Fury." Let's boost training opportunities for **more** deaf actors and actresses who can handle a wide range of characters.

In another area, let's all encourage the National Theatre of the Deaf to expand—more billings and perhaps a second touring company. We are fully aware that funding for training and difficulties in bookings are problems. Perhaps more foundations and patrons of the arts can be enlisted to provide support.

The DA Needs Manuscripts

More and more, the Editor is aware that the flow of manuscripts for possible publication in THE DEAF AMERICAN is not what it was in bygone years when 11 issues were printed annually. A backlog of contributions made it possible to publish standard 32-page issues. Quite often, with sufficient advertising, the DA ran to 36, 40 and more pages.

Perhaps more publications of and for the deaf exist nowadays. Could be that fewer writers are out there to make voluntary contributions. Possibly the Editor needs to solicit more articles (and pictures)—or to hold out specific assignments. Who's interested, or willing to help?

Editorial Boo-Boo

It had to happen; it probably will happen again although we will take pains not to let it occur.

In our Winter 1989 issue, a tearsheet from an old issue got picked up for the National Association of the Deaf roster of officers on page one. The previous vice president and secretary-treasurer were listed. Sorry, Paul Singleton and Dr. Roslyn Rosen, respectively current vice president and secretary-treasurer.

Congratulations, Congressman Bonior

An announcement has come our way to the effect that Congressman David Bonior, represented Michigan's 12th District, has been reappointed by the speaker of the House of Representatives to another term on the Gallaudet University Board of Trustees. As far as we know, this is unprecedented. Most Senators and Congressmen do not serve extended terms.

In addition to his longevity as a trustee, Congressman Bonior has become more directly involved and knowledgeable. Congratulations, Congressman Bonior. Your contributions are vital to the deaf.

Dogs For The Deaf, Inc. Gives Away 'New Ears' To The Deaf

By LINDA L. LONG, Director
DOGS FOR THE DEAF, INC.

Hesitating for a moment, Ellen Raines takes a deep breath then walks into the Billings, Montana, family style restaurant. She's been here many times before, so why the case of nerves? In her hand she's clutching a bright orange leash which attaches at its other end to a 10-month-old dachshund.

Once inside, she scans the room for familiar faces, feeling her own cheeks becoming warm and red with anticipated embarrassment. Self-consciously she sits at a nearby table, and her companion "Meko" finds her place at Ellen's feet. The confrontation Ellen is expecting never happens. She reads the curious comments being quietly expressed on the lips of her fellow patrons.

Ellen explained later in the comfort of her living room why her trip to the restaurant was so traumatic. "It was the first time I had taken Meko into a public place. Now, she goes everywhere with me, and I'm much more at ease."

Meko is a certified Hearing Ear Dog and as such, shares the same legal rights as guide dogs for the blind. Hearing Ear Dogs are allowed in all public places except zoos.

Ellen received Meko from DOGS FOR THE DEAF, Inc., which is the oldest Hearing Ear Dog training program in the country. The national, non-profit organization located in Central Point, Oregon, was founded 11 years ago by Roy Kabat, a retired Hollywood animal trainer. Kabat's interest in training dogs for deaf people was sparked by a request from American Humane in Denver to help them train a dog for a deaf woman in Minnesota. Her dog has trained itself to alert her to household sounds. The dog was hit and killed by a car, and the woman was desperate to find another dog to "hear" for her.

Her audiologist contacted American Humane which in turn contacted Kabat.

Elsa the lion, Dr. Dolittle's animals and the Mercury cougar were all former trainees of Kabat. Over the years he had trained hundreds of animals, but never to listen for and alert humans to sounds. He made his recommendations to the people at American Humane and headed back to Oregon.

By the time Kabat reached his rustic retreat nestled in the Applegate Valley, his life had changed. He looked upon the former dairy farm and its expansive old barn with new eyes. This lush, sprawling ranch was to become the site of the first Hearing Ear Dog training facility. Kabat used his own funds and devoted his time to developing training techniques for the program. He used stray, unwanted dogs, selected from the kennels of the Southern Oregon Humane Society shelter—dogs that would otherwise be destroyed.

He recruited a volunteer board of directors that would set standards to be used in determining priorities for providing dogs to deaf people. Kabat's retirement labor of love became a full-time, non-paying job until his death nine years later.

Local interest and enthusiasm for the innovative project developed quickly. Kabat's determination and dedication helped convince the Jackson County commissioners they should help get the project off the ground. With a \$25,000 grant, Kabat converted his barn into a kennel and training apartment and hired his first training assistants.

Kabat also turned to the national Good Sam Recreational Vehicle Clubs for financial assistance and they responded by accepting DOGS FOR THE DEAF as their prime charity. Today,



Carole Anderson and "Chunky," her Hearing Ear Dog, as shown working the oven timer. This is an example of specific tasks for which dogs are being trained.



Peggy Wood of Eagle Creek, Oregon, recipient of a "Joby," has an interesting experience to share: "One day I made a casserole dish for dinner and put it in our hot oven. It had to be baked for one hour. Everything looked fine to me, so I went to the living room. Joby, my Hearing Ear Dog, was lying down on the rug nearby. About 20 minutes later, Joby got up and took me to the oven. I saw the red sparks coming from the heat element, and I turned the oven off. Fortunately, my husband was home that day and, after hearing my story about the oven, he went to check it and found that the heat element was broken. We were so relieved that Joby warned me just in time, before anything got worse, possibly a fire."

about half the 4,000 Good Sam chapters provide operating funds for the program. Other service organizations that also provide funds are Kiwanis Clubs, National Grange, Jaycees, Lions, Quota Clubs, Royal Neighbors of America, Fraternal Order of Eagles and the California Federated Women's Clubs. In addition, numerous corporations, foundations and thousands of individuals share their resources each year to make training of Hearing Ear Dogs possible.

Support didn't start pouring in right away though, and the early years of the organization's existence were often lean. Kabat frequently had to use his personal funds to keep the program afloat financially. Though Kabat himself also suffered a hearing impairment, his vision was keen, especially when it came to his brainchild. He never lost sight of his long-range goal to someday be able to provide a Hearing Ear Dog to every qualified deaf person who applied for one.

In 1981, Kabat's daughter Robin Dickson joined her father's team. Knowing he would someday have to turn his dream over to someone else, Kabat set about the task of teaching his daughter to train dogs and run the business end of the organization. Kabat and Dickson took every opportunity to speak about their program to groups nationwide. Due to a freak accident prior to his retirement, Kabat had lost the use of his kidneys and required dialysis on a regular basis. While his deteriorating health condition made it more and more difficult for him to travel, it could not dampen his determination to spread the word about the need for Hearing Ear Dogs. From his desk he would lobby for his program, calling on friends and influential people who could help him keep his dream alive and growing.

Robin Dickson, now executive director of DOGS FOR THE DEAF, remembers her early years with the organization. "By the time I came on board, my dad had pretty well perfected his training techniques and the placement program. He emphasized the audio training and felt that the bonding between dog and master was of utmost importance. He also insisted on a thorough follow-up procedure in order to keep up with the dog's progress and well-being. We were able to avoid many potential problems by conducting ongoing evaluations of the dogs."

Due to the high cost of training and placing each dog (\$3,500) great care is used throughout the entire process. When training director Doreen Fuller goes to one of the animal shelters in the Southern Oregon/Northern California area to select a dog, she scrutinizes each available animal carefully. "I'm not concerned about the dog's breed. What I am looking for is a young dog, six months to a year old, good-natured, intelligent and trainable. A dog that is too aggressive, shy or stubborn will not work out," says Fuller.

Once a dog has been selected, it is taken to the training center for a thorough medical evaluation, neutering or spaying and two weeks of quarantine and further evaluation. A few dogs get screened out during this time for various reasons. The ones who make it are ready for "boot-camp," doggy style. For the next four to six months the dog will go through rigorous training, learning to identify a variety of sounds and how to respond to them. Equally important, he learns how a well-behaved dog conducts itself at home and in public.

"Each dog is specially trained to meet the needs of his future master," explains Fuller. "If there will be a baby in the house, then we make sure the dog is familiar with baby sounds. All

dogs are taught the basic sounds, such as a doorbell, smoke alarm, oven timer and a name-call." Once these skills are mastered, the dog becomes a "certified" Hearing Ear Dog and receives his bright orange collar and leash. These are used universally to identify a Hearing Ear Dog.

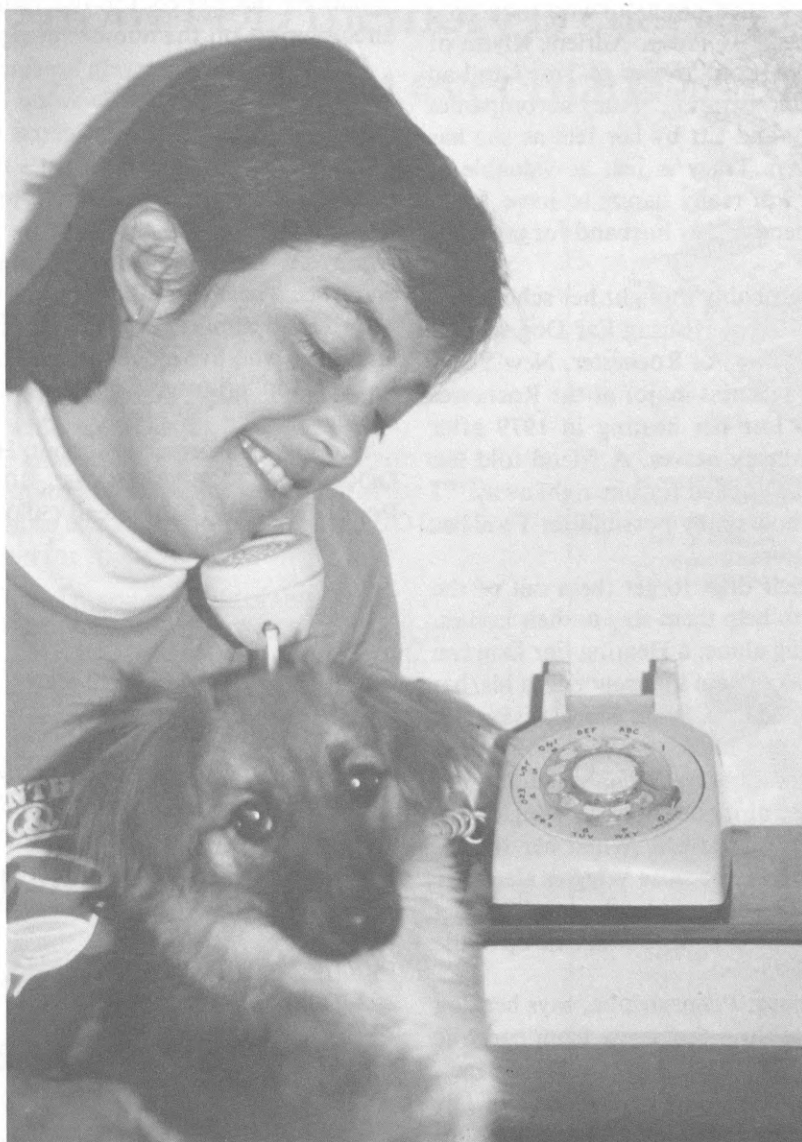
After graduation, the four-footed scholar and his trainer must travel to the home of the dog's master-to-be. If the recipient lives more than a day's drive from DOGS FOR THE DEAF headquarters, then trainer and dog board a commercial plane. Eight years ago, Roy Kabat was turned away at a boarding gate when he appeared with a certified Hearing Ear Dog at his side. Much effort has gone into educating the public and businesses in particular about the rights of the deaf to take their service dogs with them. Today, the DOGS FOR THE DEAF trainers and deaf people with dogs are treated like anyone else by airlines and other transportation systems. There are isolated incidents still being reported of people with Hearing Ear Dogs being refused entrance to a business, church or other public place, but awareness has increased tremendously.

Trainers spend a week teaching the hearing impaired person and his/her family if he/she has one, how to use and care for his/her new "ears." If the recipient works outside the home, the trainer, dog and new master make the trip to the work place, and the dog becomes acclimated to both the work site and the home.

Only after the applicant and the dog have jelled as a team does the trainer leave. In almost every case, the matchups work for the happiness and well-being of both human and canine.

DOGS FOR THE DEAF, Inc., retains ownership of the dog although most dogs remain with their masters until one of them dies. If a person does become unable to keep the dog, it is returned to the training center and retrained to work with a new person.

The trainer stays in close contact with the recipient after the placement to insure that the new relationship is working well. The recipient of the dog is asked to fill out and return evaluation forms on a regular basis. With this procedure, if any problems do arise, the trainer can advise the dog's master on how to



Carey Voorhees and "Frank" team up in making a telephone call.

deal with the situation as soon as it comes up. As dog and master settle into their routine, the required evaluations become less frequent, eventually once a year. However, most recipients write to their dog's trainer frequently to brag about their new partner.

A common theme in these letters is about how independent recipients become with a Hearing Ear Dog. Many people use their dogs to assist them on the job. Some recipients are unable to work without a dog to "hear" for them, and these people are always very enthusiastic about their new freedom.

Denise Denn of Carlsbad, California, and her dog Amber are a good example of how effective these partnerships are in the work world. Denn takes Amber with her every day to her teaching job at Magnolia School in Carlsbad. While Denn works with her hearing impaired students, Amber listens for school bells, fire alarms and the voices of children calling their teacher. Denn thinks she fills a special need, teaching hearing impaired. "I can really relate to deaf children," she says. "I know their needs." Equally important she has proven to be a good role model for her students, and they all love Amber.

Another DOGS FOR THE DEAF graduate who took on a full-time job with her new master is Tracy. Adriene Klytta of North Riverside, Illinois, is the proud owner of Tracy and an employee of the Veterans Administration. Tracy accompanies Klytta to work every morning and sits by her feet as she has been trained to do. Klytta says Tracy is just as valuable at home as she is on the job. "I'm really happy to have Tracy here. Now I don't have to depend on my husband for every little thing," says Klytta.

Terri, an energetic terrier, probably thought her schooldays were over when she graduated from Hearing Ear Dog school, but her new master, Wendy Blowers of Rochester, New York, had other plans. Blowers is a business major at the Rochester Institute of Technology. She lost her hearing in 1979 after developing tumors on her auditory nerves. A friend told her about hearing ear dogs, and she applied for one right away. "I don't have words to tell you how many possibilities Terri has opened up for me," said Blowers.

While many people need their dogs to get them out of the home, others need their dogs to help them stay in their homes. For an elderly deaf person living alone, a Hearing Ear Dog can make it possible for him/her to remain independent in his/her own home. Thelma Clark, 73, of Pensacola, Florida, says her canine companion named Wiggles makes her feel safer in her apartment where she lived alone before Wiggles entered her life. Now she can sleep soundly at night knowing Wiggles will wake her up if the smoke alarm goes off. When her friends come to visit, she doesn't miss them because Wiggles alerts her to the knock at the door. Clark and her blond cocker spaniel make quite a team. "Now I have someone to wake me up in the morning," says Clark.

Nellie Lee, 72, of Williamsburg, Pennsylvania, says her dog Matt is never more than two or three feet away from her. She takes Matt, another alumnus of DOGS FOR THE DEAF, Inc., everywhere, including to work, restaurants and to church. Lee also likes to travel and visit relatives with Matt always by her side. Matt enjoys flying and sightseeing, especially when he's

sitting in his mistress' lap. When he hears something he knows Lee should attend to, he tugs at her skirt until she follows him. Lee says she fell in love with her little Pekinese and Pomeranian helper at first sight. "He's a wonderful companion and a hard little worker," says Lee with obvious pride.

Since DOGS FOR THE DEAF, Inc., was founded 11 years ago, more than 300 certified Hearing Ear Dogs have been placed nationwide. Due to space limitations, placements have been limited to about fifty a year. Two years ago, DOGS FOR THE DEAF, Inc., began raising money to expand their training facility. Once completed, they will be able to train and place up to 150 dogs per year. That sounds like a lot of Hearing Ear Dogs, but is small in comparison to the number of deaf people who could benefit from the help of a trained dog. There are about 1.5 million hearing impaired in the United States who fall into this category.

A larger training center should shorten the waiting period for many people. Currently it takes at least six months to a year to receive a dog once an applicant has been approved. Ongoing donations designated for the training program also have a direct impact on the number of dogs being trained.

People who have a severe hearing impairment and would like to apply for a dog can do so by calling or writing to DOGS FOR THE DEAF, Inc., in Central Point, Oregon. They will be asked to provide an audiologist's report on the extent of their hearing loss. If the application is approved, then the applicant is interviewed in his/her home by a volunteer. Applicants are required to have an outside fenced area where the dog can play and relax. There also cannot be any other dogs in the household.

Qualified applicants are prioritized according to their need and those who live alone or have small children are considered to be a top priority. Dogs are placed with applicants at no charge.

For more information about Hearing Ear Dogs write to DOGS FOR THE DEAF, Inc., 10175 Wheeler Road, Central Point, Oregon 97502, or call (503) 826-9220 (voice/TDD).

40th Biennial Convention

National Association of the Deaf

Indianapolis, Indiana

July 23-28, 1990

WHEN YOU HAVE AN EMERGENCY AT HOME, CALL FOR HELP — FAST — WITH KROWN'S MEMORY DIALING.

Dialing from TDD memory is easy and reliable;
you'll wonder how you ever managed without it!

When Johnny fell off his skateboard and broke his wrist, remember how you frantically tried to comfort him while finding the doctor's telephone number? Or how about the time Johnny was home alone and the water pipe broke — and he called to tell you he didn't do it!

For those times when you need all the help you can get, rely on Krown Research's Memory Dialing to speed your telephone calls — automatically. Once you pre-program the doctor's number (or up to a total of nine numbers) in the TDD Directory, it takes only a touch of a button for the TDD to call the telephone number for you.

Memory Dialing is one of many benefits of the Krown Memory Printer MP20D and Portaview PV20+ TDDs. It is included because Krown engineers know you need help during an emergency. Or even for a non-emergency telephone call, think of how convenient it is to dial a number from the TDD's Directory.

The next time you have an emergency at home, rely on Krown's Memory Dialing to help you get help — fast. Your nearest Krown dealer has all the facts about Memory Dialing and other convenience features of Krown TDDs. Call him today!

BECAUSE YOU MAY FORGET, WE REMEMBERED.

**Krown
Research, Inc.**

10371 West Jefferson Blvd., Culver City, CA 90232

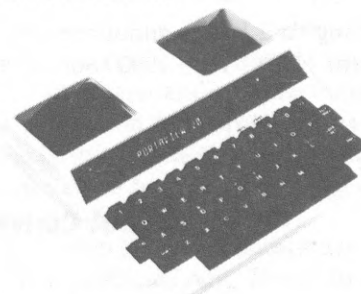


THE PORTA-PRINTER COMPANY

(213) 839-0181 Voice/TDD in California
(800) TDD-4-YOU } Toll Free Outside California
(800) 833-4968 }



Memory Printer 20D. World's favorite printing TDD for personal and commercial uses. Memory, display screen and thermal hard-copy printer, auto answer, remote message retrieval, keyboard dialing, built-in directory, heavy duty rechargeable battery, carrying case . . . and more. Memory Printer MP20 also available.



Portaview PV20+. Ultimate convenience in a non-printing TDD. Includes electronic voice, 8K memory, and all features of the MP20D except for thermal printer. Economical PV20 Junior and PV20 Senior also available.

ASCII Option. Expand your TDD's communication base with ASCII. Allows you to speak to personal computers. Available with all MP20D and PV20+ TDDs.

**Quality TDDs from Krown Research . . .
the world's oldest manufacturer of TDDs.**

THEATER REVIEW

Title—*King of Hearts*

Presenter—The National Theatre of the Deaf

Location—Ball Theater, Wabash College, Crawfordsville, Indiana

When—March 1, 1989

The National Theatre of the Deaf's 21st tour selection has been *King of Hearts*, adapted from the 1967 French film of the same name which has become a cult classic. The plot: During World War I, a French village is booby-trapped by the German army. Private Charles Plumpick, a Scottish soldier, has been assigned to dismantle the bomb.

Except for the patients in the local mental hospital, the village has been deserted. Private Plumpick (played by Willy Conley) is adopted as their "king of hearts." The zany patients act out their fantasies until the clock strikes midnight, when they revert to lunatic status.

Private Plumpick, in the end, abandons "real life" to enter the asylum and join his beloved companions. They seem to have a better understanding and enjoyment than those considered sane.

Ball Theatre, with its steep-rise seating, was an excellent setting for *King of Hearts*. The stage arrangement and portable props were marvels of simplicity.

The entire cast blended into fast-moving and ever-shifting focuses. Chuck Baird, as The Painter, was outstanding—both as to his fantastic brushwork and as a part of the play itself. Individual credits are also due. Veteran Andy Vasnack, as The Duke, continued to exhibit versatility.

Credits: Adapted by the company from the film, "King of Hearts" by Philippe de Braca. Directed by J. Ranelli. Settings by Chuck Baird and David Hays. Costumes by Fred Voelpel. Lighting by David Hays. Production stage manager: Fred Noel. Graphic design by Peter Good. Tour director: Roddy O'Connor. Tour interpreter: Jayne Murphy.

★ ★ ★

According to a recent announcement, *The Odyssey* will be adapted for NTD's 1989-1990 tour.—JMS.

40th Biennial Convention

National Association of the Deaf

Indianapolis, Indiana

July 23-28, 1990

A Picture Is Worth A Thousand Signs



Teach children sign language with See & Sign's new learning series for kids ... great for hearing impaired, learning delayed and inquisitive children. Affordably priced at \$6.95 each, See & Sign workbook and coloring books help children build the language of a lifetime. Other products available are flash cards, worksheets, dittos and posters.

See & Sign, Inc., was founded by LPN and educator Kathy Weising, who has worked with hearing impaired and learning disabled children for over seven years.

Please send me the following:

Qty. _____ Alphabet Coloring Books

Qty. _____ Animals Coloring Books

Qty. _____ Numbers Coloring Books

Unit Price: \$6.95 each

Add \$2.95 for orders under \$25, \$1.95 for orders over \$25, for postage and handling. Florida residents add 6% sales tax.

Total Enclosed: \$ _____

Name _____

Address _____

City _____

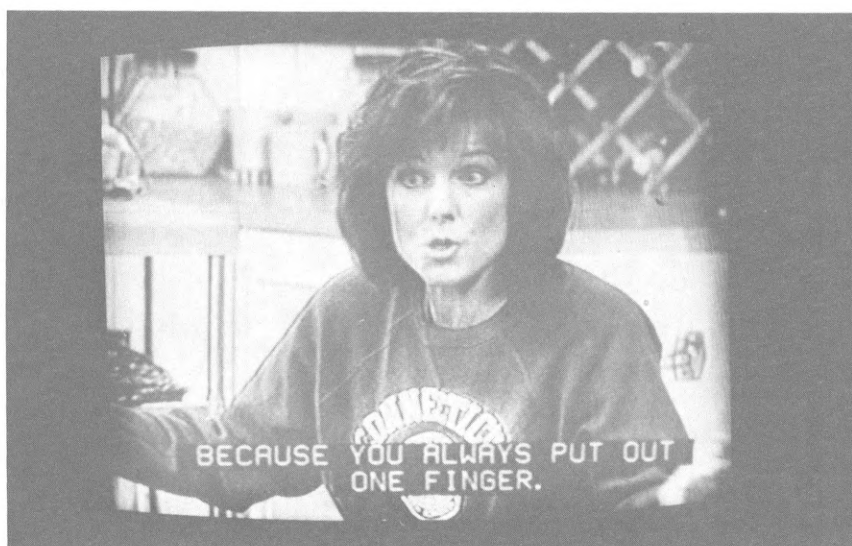
State _____ Zip _____

SEE & SIGN

Send check or money order to:

See & Sign, Inc., P.O. Box 618054,
Orlando, Florida 32861-8054

or call (407) 298-8487 and order today!
(Please allow 4-6 weeks for delivery.)



CBS network series "Kate & Allie" captioned at The Caption Center/Los Angeles. Captioning funded by CBS and the Reeves Entertainment Group.

The Caption Center At Nineteen

By MARDI LOETERMAN

It's Friday afternoon at The Caption Center. Jill Black, New York manager, has just shipped out the 48th captioned commercial of the week from her office in midtown Manhattan. Los Angeles manager Doug Roberts' night shift at his Hollywood office is finishing this week's "Murder, She Wrote." In Boston, Suzanne Astolfi, real-time supervisor, has received some advance materials for Sunday's live captioning of "CBS News Sunday Morning" and "60 Minutes" and Geoff Freed, off-line supervisor, is scheduling the encoding of "Frontline." By the end of the week, The Caption Center will have captioned as many as 50 hours of television, including 16 hours of live programs and up to 75 commercials.

It doesn't seem so remarkable now, but 20 years ago, few people imagined such a future for captioned TV. In 1970, the federal government asked WGBH-TV, the public television station in Boston, to develop captions for television to provide access for hearing impaired viewers. Nobody had ever put captions (or subtitles) over a television picture for this purpose before. Phil Collyer, The Caption Center's first director, recalled that Dr. Malcolm Norwood at the U.S. Department of Health, Education and Welfare (HEW) went to WGBH because of its reputation as an innovator. WGBH engineers answered the call and built a captioning computer the size of a closet. In the summer of 1971, WGBH picked its hottest show to be the first captioned program on national television. "The French Chef," Julia Child, began teaching cooking to hearing impaired as well as hearing people.

The open-captioned show was not an immediate success, at least with its regular audience. Phil Collyer explained, "We got complaints from hearing people about the captions on the

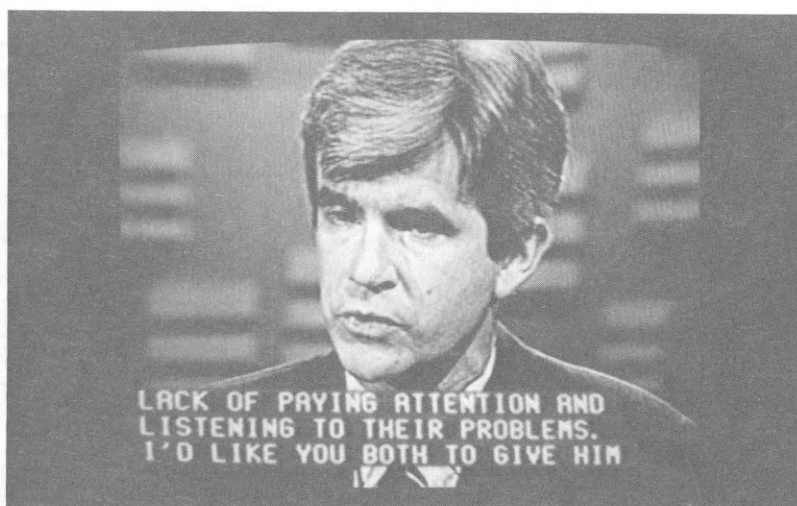
screen, but hearing impaired people's enthusiasm was loud and clear." The audience enjoyed the cooking show, but more than anything, hearing impaired people wanted access to television news. Collyer remembered that, "The National Bureau of Standards (which was developing closed captioning technology at that time) suggested that The Caption Center caption President Nixon's inaugural address the same day it aired."

On January 20, 1973, a team of captioners was able to caption the 22-minute speech in five hours-record time. And with that, Collyer knew his staff could caption a nightly newscast. He approached ABC for permission to put "The ABC Evening News with Howard K. Smith and Harry Reasoner" on public television with captions. ABC had already allowed the public television station in Rochester, New York, to rebroadcast the evening news with a sign language interpreter. The network said, "Yes" to The Caption Center and gave the Public Broadcasting Service (PBS) permission to rebroadcast its newscast with open captions—the birth of "The Captioned ABC News." It aired at 11:00 p.m. just a few hours after its original broadcast. HEW supplied the funding.

On December 3, 1973, the Eastern Educational Network (EEN) began feeding "The Captioned ABC News" to a handful of PBS stations. The show would have to wait several months before PBS could fit it into the 11 p.m. time slot, since the Watergate hearings were on every night at 11:00. The News finally went national on August 5, 1974, just three days before President Nixon resigned from office.

A special staff had to be assembled for the captioned news project. The first member of the new team was Jeff Hutchins, who was hired to figure out the logistics of captioning news in such a short time. There was also a lot to learn about deafness. The staff took sign language classes and met with key

(Mardi Loeterman joined The Caption Center in 1978 and was its director from 1984 to 1988. She is now a full-time mother.)



WGBH Boston's "The Ten O'Clock News" anchor, Chris Lydon. Real-time captioning of local news in Boston is underwritten by Bull Worldwide Information Systems, Dunkin Donuts and the Liberty Mutual Insurance Companies.

members of the local hearing impaired community. Hutchins remembers being deeply touched by a letter that arrived shortly after the News started. "It was from a woman in a small town in northern Maine. She had lost her hearing as a young adult. Her family was hearing, and she had never met another deaf person. She explained how she stumbled on the captioned News and how her life changed in that one night. I cried when I read that letter."

Since "The Captioned ABC News" was seen on non-commercial television, the staff had to decide what to broadcast during ABC's commercial breaks. Hutchins recalled, "We discussed the 'breaks' for months." The staff finally decided to use some of the breaks for weather and sports reports, the kind of information hearing people get so easily from radio. Other "breaks" were pieces produced especially for the News, such as a piece on deaf/blindness with Patty Duke, and coverage of the 1979 World Congress of the Deaf in Bulgaria. Hutchins, who produced the News until 1980, talked with pride about the breaks. "They made the News a unique kind of public service that hasn't been matched since."

In the early days of television captioning, there was some debate about the language level of the captions. Newscasters are known for their lightning-fast speech; captions had to be displayed more slowly. The Caption Center decided on a reading speed of about two words per second, which meant that many words had to be edited out. They also simplified the language, keeping vocabulary to a sixth-grade level and changing the structure of some sentences. Since then, The Caption Center's philosophy regarding editing has changed significantly. "Very little editing is done today," explained Doug Roberts, manager of The Caption Center/Los Angeles, which produced captions for "The Cosby Show," "Star Trek: The Next Generation" and many others. "The audience is more sophisticated about captioning today. There are many hard of hearing viewers in addition to those whose hearing loss is more severe. A few years ago we upped our reading speed to 2.5 words per second

or faster, so we can leave more of the original dialogue in the captions. And we never substitute vocabulary. We think it's important for viewers to see exactly what is being said."

In 1978, The Caption Center got a grant from HEW to research the effectiveness of captioning for children at three simplified language levels. The Caption Center had been captioning WGBH's popular kids show, "ZOOM," using an intuitive approach to adjusting the language. The three levels developed under the grant were based on research into the reading abilities of hearing impaired children. "To our surprise, we met many kids during the research who didn't know that captions represented what the characters on television were saying," explained Annette Posell, a consultant to the research project and now a marketing manager at The Caption Center. "At that time, children had very little exposure to captioning." Posell, who is deaf, added, "We'd expect the results to be very different today, since kids now grow up with captioning."

At the same time that The Caption Center developed and researched captioning using the open captioning technology, PBS was developing an alternate captioning system: "Line-21 closed captioning" (so called because caption data are hidden on the twenty-first line of the television signal). Closed captioning would do what open captioning couldn't—make popular network television understandable. PBS took advantage of The Caption Center's expertise. Carole Osterer traveled to PBS frequently in the late '70s, consulting with PBS on the design and refinement of the captioning "console," or workstation for creating captions. Osterer, who became the Caption Center's director in 1979, recollected, "We had every expectation that we would be totally involved in closed captioning." However, a separate corporation, the National Captioning Institute (NCI), was created. PBS gave the rights of the system to NCI, which did not share the technology. When closed captioning premiered in March of 1980, The Caption Center had no way of preparing closed captions. "We were shut out of the new

technology until we finally developed our own system," Osterer said.

Open captioning became virtually obsolete and live captioning soon eliminated the need for a delayed captioned newscast. Exactly nine years after its debut, "The Captioned ABC News" went off the air. After depending almost entirely on federal grants for a decade, The Caption Center would need to develop other means of support or go out of the captioning business.

Almost immediately, The Caption Center cannibalized its open captioning system and developed limited Line-21 capability. But it would be four-and-a-half years before it employed captioning technology that would be accepted by most broadcasters and cablecasters. In the meantime, The Caption Center could produce Line-21 captions for PBS shows produced by WGBH and for television commercials. They could also produce teletext captions for CBS. Unlike ABC and NBC, CBS did not participate in Line-21 captioning at the beginning. Instead, CBS was developing teletext, which it believed to be far superior, and invited The Caption Center to be its partner. It was a golden opportunity and in 1981, The Caption Center opened an office at CBS in Hollywood.

The new office was run by Caption Center veteran Dan Glisson. After hours, Glisson would tinker with captioning equipment in his living room. In 1982, he developed a simple Line-21 captioning system, an improvement over the previous system. "We had to reinvent the wheel," says Glisson. "There should never have been anything secret about the Line-21 technology. The Caption Center has always shared technical and other information with anyone who has wanted it."

The year 1984 was a turning point for The Caption Center. Glisson has developed an improved system so that The Caption Center could now send computer floppy disks full of captions to PBS. This meant it could caption any PBS program, not just the ones produced by WGBH. Also, CBS began broadcasting dual-mode captions (simultaneously in teletext and Line-21). Hundreds of new programs could not be captioned. And in

1985, NBC, too, began broadcasting captions produced by The Caption Center. The Caption Center could market its captioning services and broaden its base of financial support. It began to seek funding from advertisers on network television and from underwriters of public television programs. Through it all, The Caption Center remained non-profit, keeping its headquarters at WGBH.

In 1985, it still took too long to caption a program. Then, Glisson, operations manager Doug Dittman and caption writer Mitch Trachtenberg designed "CC Writer"—a captioning software system that made producing captions easier and faster. According to Glisson, "Speed in captioning is very important, since we often have just a few hours to caption a particular program. With CC Writer we can handle that." CC Writer, which The Caption Center sells to interested organizations, runs on a personal computer and uses other readily available equipment. "Nothing about it is proprietary, and we'll make it available to anyone," added Glisson. "CC Writer fits in perfectly with The Caption Center's public service philosophy."

In 1985, The Caption Center opened The Caption Center/New York, primarily to caption commercials. "Before CC Writer, one person could caption about eight commercials a day," explained Jill Black, the manager in New York. "After we started using CC Writer, we could caption four times that number."

In 1986, The Caption Center pioneered local news captioning when three Boston news programs became the first captioned live for a local audience. In 1989, more than two dozen cities boast captioned newscasts, including those that use either stenographic, electronic newsroom or other computer-based systems (see Question 6 below for an explanation).

Today The Caption Center is thriving, under the direction of Larry Goldberg. It employs almost 60 people, compared with 22 in 1984 and nine in 1974. It captions as many as 50 hours of programming per week and thousands of commercials every year, compared with about 13 hours of programming per week in 1984 and three or four hours in 1974. With its technological



Marketing Manager Annette Posel and interpreter Kathy Staples watching a captioned episode of the public television series, "Bodywatch."



Interpreter Kathy Staples and marketing manager Annette Posell discuss a captioned program.

hurdles behind it, The Caption Center is focusing on increasing the number of captioned programs on television and on promoting and distributing decoders. "At this point, our ultimate goal is to work toward the day when all television programs, all day, on any channel and on every videotape, are accessible to hearing impaired viewers," explained Goldberg.

The Ten Most Commonly Asked Questions About Captioning

Q: Why are some captions full of mistakes?

A: We admit that we make an occasional mistake. But if you see a lot of bad captions, the problem is probably your reception. Captions can even garble when the picture looks fine. A small glitch in the picture isn't always noticeable, but a small glitch in the captioning signal can cause a word or a whole caption to be unreadable. Make sure you are receiving the best signal possible. Try adjusting your antenna—some viewers may need to buy a stronger or better antenna or get cable service to improve reception.

Q: Are the captions exactly the same as the audio?

A: For some caption viewers, English is a second language; many of them would prefer slower captions, which are easier to read. Other viewers use the captions to supplement what they can hear; they want to read every word. At The Caption Center, all live programs (such as the news) are exactly word for word. Many sitcoms (such as "The Cosby Show") are captioned almost word for word so that the humor will not be lost in the editing. Captions on nature programs, where its critical that the viewer has time to look at the picture, may be slower. Children's programs also have slower captions. Whatever the editing, The Caption Center's first concern is that the captions match the audio as closely as possible, since most viewers don't know when something has been left out.

Q: Why aren't daytime soap operas captioned?

A: The answer, in short, is lack of funding. A soap opera that runs five days a week, year-round, would require 260 hours of captioning. That could cost more than a half million dollars

per year. So far, it has been impossible to find an organization willing to provide that much funding, except when Procter & Gamble funded the captioning of "Search for Tomorrow" for a brief period a couple of years ago, until it went off the air.

Q: Do hearing impaired people work in The Caption Center?

A: Yes. Annette Posell is a marketing manager; Lori Miola is the consumer affairs manager; and Dave Davis is a caption writer at The Caption Center/Los Angeles. Posell spends a significant amount of her workday on the telephone and has a sign language interpreter 40 hours per week. Miola also uses sign language interpreters as well as a TDD in her job. Davis, whose job requires that he spend several hours every day watching television, uses many techniques to caption, depending on the program. Often another caption writer will transcribe the audio, and he will use a special amplifier to complete the job.

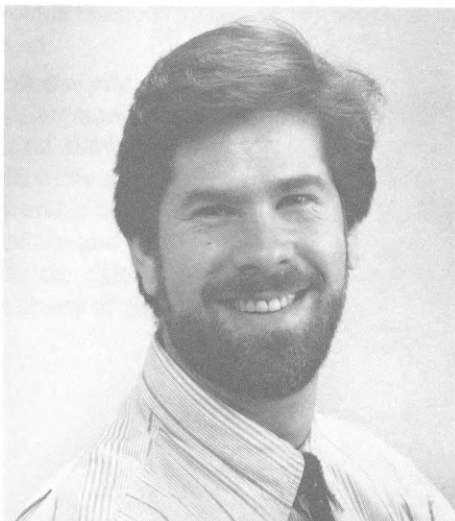
Q: Who pays for captioning?

A: The television networks, television advertisers, television producers, foundations, cablecasters, home video distributors and the U.S. government. Ideally, the same people who pay to put the program on television also pay for the captioning; for example, captions on "Murder, She Wrote" are paid for by CBS, the network; Universal Television, the producer; and U.S. Sprint, a television advertiser.

Some programs are paid for by the advertiser only, or by a foundation. In addition, the U.S. Department of Education funds a large number of programs such as the nightly national news shows, network movies, children's programs, syndicated programs and others. The Caption Center has a cooperative agreement with the Department of Education for syndicated programming and employs the agreement to encourage matching funding from producers. For example, both the government and Paramount Television pay to caption "Star Trek: The Next Generation." With so many sources of funding, The Caption Center believes the viewer should not pay for captioning.

Q: How do you caption live programs?

A: Most live programs are captioned in real time; that is, a stenocaptioner (like a court reporter) uses a special keyboard



Larry Goldberg, director of The Caption Center.

with only 22 keys to write in shorthand while listening to the program. Shorthand allows the stenocaptioner to write at 200 words per minute or faster, because instead of typing each letter, the stenocaptioner writes in steno—a system of syllables, whole words and sometimes whole phrases. Since most of us can't read steno, a computer translates it into English. A separate computer translates the English into captioning codes which The Caption Center sends over a phone line to the broadcaster. Within seconds, the captions appear on the viewer's television screen at home.

There are other ways to caption live programs; for example, an electronic newsroom system is used to caption local news in several cities, including Hartford, Connecticut; Chicago, Illinois; and Jacksonville, Florida. Basically, it works like this: in these newsrooms, the script is typed into a network of computers—the electronic newsroom. When the newscast begins, the script is displayed for the anchor people and reporters to read on camera. The same script can be sent over the air as captions. Of course, speech that's not prescribed cannot be captioned, such as a live report from the scene of a fire. But the electronic newsroom is catching on because it's the least expensive way to caption newscasts, and The Caption Center is working with the vendors of these systems to help make the captions they display even better.

Q: What's involved in getting a show captioned?

A: The first step is to get the cooperation of the distributor (network, cablecaster, etc.) and the producer. Occasionally, The Caption Center encounters a company that isn't interested in having its show captioned, that doesn't understand the importance of captioning. After getting the cooperation of the producer, the next step is to secure funding. Funding often comes from the distributor and/or the producer, but most programs require additional funding from an advertiser or foundation. Pulling together enough funding can take months and sometimes years. The Caption Center has marketing staff members in all three of its offices (Boston, Los Angeles and New York) whose only job is fundraising.



Lori Miola, consumer affairs manager of The Caption Center.

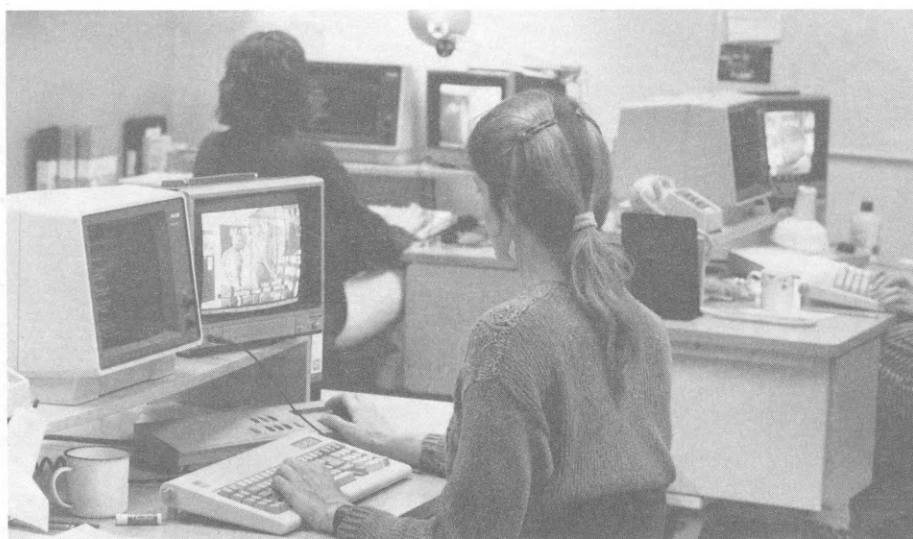
Finally, captioning can begin. The process can take 30 to 40 hours for a one-hour program. But because The Caption Center uses the team approach, it can caption some programs in less than a day. Many programs aren't finished until a day or two before broadcast, so fast captioning techniques are critical. A one-hour program can be divided into four segments, each one captioned by a different caption writer. It may take six hours or more to caption a 15-minute segment because the caption writer first types the text, then breaks it into captions, placed each caption underneath the speaker, times each caption with picture changes and lip movements and then adds captions to describe special effects or music. Finally, a supervisor watches the whole program at least twice to guarantee quality control.

Q: What makes captions different from subtitles on foreign movies?

A: There is a lot of subtlety in the audio portion of a television show that captions attempt to translate using a special style. First, caption placement directs the viewer's attention to who is



Trisha O'Connell, marketing director of The Caption Center.



Boston-based caption writers prepare programs for future broadcast.

speaking; subtitles are generally just centered on the bottom of the screen. Second, captions attempt to give added clues about the tone of someone's voice (see example below). Third, music and special effect captions often describe the program's mood or inform the viewer about noises that are an important part of the story.

Most captions are typed in all capital letters (because some of the lower case letters are hard to read). Some captions are in italic, such as a narrator's voice, a voice coming from a telephone or a flashback. Captions are always placed near the person talking. If the person talking isn't on camera (is in the next room, for example), the speaker is identified:

Rudy:

WHO'S THERE?

Note that the word "Rudy," which was not actually said, is in upper and lower case letters.

The Caption Center describes music and special effects whenever appropriate. Since the words are not spoken, the descrip-

tions are in parentheses, in upper and lower case letters and italicized, for example:

(rock music on radio)

or

(tires screeching)

or

(Cliff whispers:)

DON'T YELL AT ME!

In describing music, The Caption Center provides as much information as possible, including the name of the song. When song lyrics are used, little musical notes () are included at the beginning and the end of each caption.

Q: Will the decoder ever be built into television sets?

A: The technology is now being developed to make this possible. Once a computer chip is created that is small enough and cheap enough to be installed inside television sets, television manufacturers must decide they want to install the decoder chip in their sets, or the federal government must decide to require it



Some of the staff of The Caption Center at the Boston headquarters.

by law or provide financial incentives to encourage the manufacturers to do so.

Q: When will everything on television be captioned?

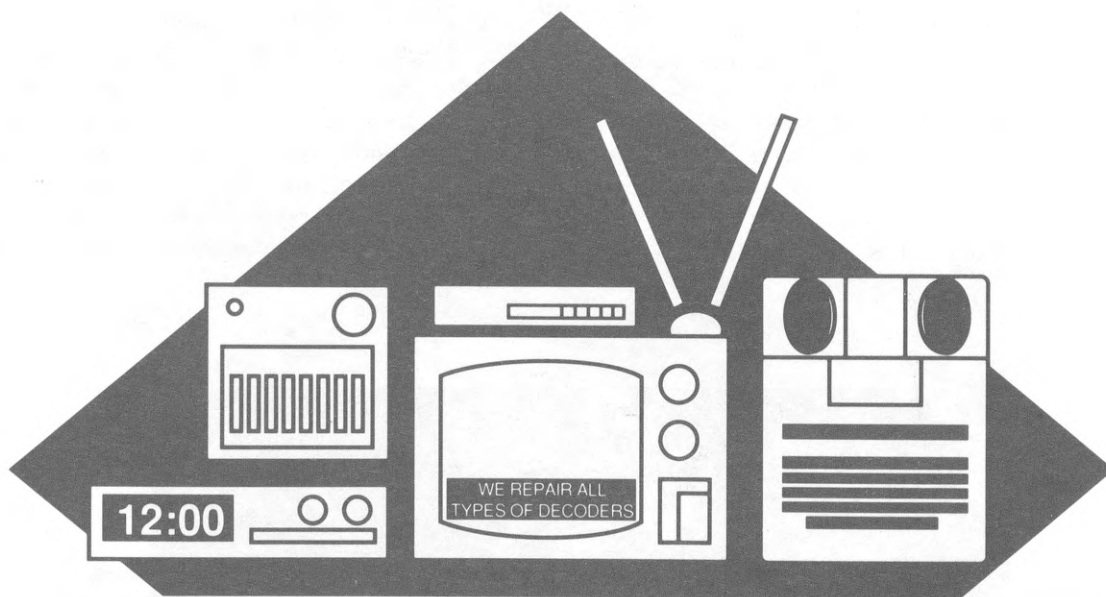
A: One day, captioning may become a fundamental part of every television show, the way picture and sound are today. That day will come sooner if the cost of captioning goes down significantly and if technological improvements make it much easier to produce and broadcast captions. The Caption Center took a step in the right direction this year when it began automating its delivery of captions to CBS, sending them to a cap-

tion computer at CBS over the telephone. The Caption Center implemented a similar system with PBS in 1987.

The number of decoders being used is also a significant part of the spread of captioning. Once the companies who might fund captioning see that millions, rather than thousands, of people are using the service, they will more readily fund captioning or include captioning as a regular part of the production of every program. And, of course, caption consumers must let funders and producers and government officials know how they feel about captioning. Your letters count!



Another picture of the staff of The Caption Center at the Boston headquarters.



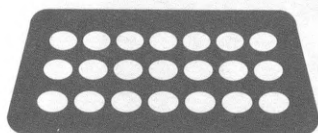
Chaney Repair Service: Repairs you can depend on.

If you're having a problem with your TDD, let Chaney Repair Service take care of it. We service ALL TDDs, no matter what brand.

We also service VCRs, answering machines, Telecaptions, alarm clocks, vibrators and all brands of signalers.

There's no need to wait. We offer FAST, reliable service and we back it with a 90 day warranty.

Call for more information or send your equipment to:



Chaney Super-TDD Repair Service

7744 La Cabeza Drive
Dallas, Texas 75248

TDD ___(214) 239-9570

VOICE ___(214) 239-1818

Call for more information on custom made devices.

The Public Service Commission Meets The Deaf: An Interview With Kathleen Woods

By ISABELLE CALVACCA

My first encounter with Kathleen Woods was at a New York State Public Statement Hearing on the "24-hour relay service" in Albany on December 17, 1986.

I saw her again at the Empire State Association of the Deaf (ESAD) convention in August 1987. She gave an informative presentation about the implementation of the 24-hour relay service in New York State.

Another presentation about the New York State relay service was given at the Telecommunications for the Deaf, Inc. (TDI) convention held in New Jersey and I saw her again there.

Ms. Woods and I made an appointment to meet in New City, New York, on October 28, 1988, where Ms. Woods was to give another presentation. She had inquired if arrangements should be made to have an interpreter available. I turned down the offer as I thought I would be able to understand her by lipreading.

I took a tape recorder and asked Ms. Woods if she minded if I used it. She didn't. As the interview went on, I realized I would not have been able to write everything down. The interview would have gone on longer than the actual two hours it took.

She was gracious in agreeing to let me interview her. Kathleen, who is known as Kathy, is a lovely person, an attractive woman. She was born in Albany, New York, and has spent her lifetime in the surrounding area. She attended Union College in Schenectady and graduated with an English major in B.A. She is married. Her hobbies are reading, traveling, biking and jogging. She is interested in her family and theatre, and her newest interest is in the deaf community. She also does volunteer work in a hospice program and is currently tutoring a Korean, who can speak English, how to write English.

Kathy started out as a travel agent and then became a banker. She made another career switch and went to a corporation that sold business telephone systems. She worked there about a year and three months before she was laid off.

In searching for a job, preferring to remain in the telephone industry, she went to AT&T and NY Telephone. Because she did not have a business degree, she was unable to land a job with them. She had known that the Department of Public Service Commission regulated telephone companies. She went to the PSC and convinced them to hire her because of her telephone experience.

Since working for the PSC she has been involved with equal access issues, which dealt with one's choice of the long distance company, and also the "Lifeline" services.

Because of Kathy's expertise in telecommunications, the PSC assigned her to be involved with the public hearings on the 24-hour relay service for the deaf. She had been to other hearings in connection with a telephone company.

Thus her relationship with the deaf community began.

Her first experience in meeting a deaf person occurred before the 24-hour relay hearings. She had met Paul Taylor and Patty Lago from Rochester, who wanted to discuss the relay service in 1985.



Kathleen Woods makes a presentation regarding the New York State 24-hour relay telephone service at an October 18, 1988, meeting in New York City.

Kathy was very nervous in the beginning in the meetings with deaf people and in communicating with them. Sometimes deaf people could read her lips and sometimes not. She felt uncomfortable. Her dependence on an interpreter was great. If an interpreter wasn't near her when a deaf person approached her, she would mentally think that "the interpreter should get over here!"

Ms. Woods had an encounter with an interpreter who was unpleasant. The interpreter had been hired for a meeting that she didn't know would go on longer than two hours, and the meeting went on for an extra half hour. The interpreter was tired. The interpreter yelled at her, as if Kathy were stupid, and said that there should have been a request for two interpreters. Kathy was inexperienced and apologized, and she offered to let the interpreter take breaks.

The mistake of not hiring two interpreters for a long meeting was not repeated.

The problem everyone encounters at a meeting is people talking at once. The interpreter can only talk for one person at a time. Frequent requests for "one at a time" or "raise your hand" are inevitable. These are difficult times for an interpreter.

The reality of taking a lot of things for granted while growing up in a hearing world had a great impact on Kathy. She felt she learned so much about herself from working on the TDD project. She never even really thought about how a deaf person communicates on the phone. The thought crossed her mind, "What would they do if their kid was choking on the floor?" and it was a scary thought.

PSC had been somewhat knowledgeable about the deaf community probably before 1979, when they first issued the 25%

discount for the Telecommunication Devices for the Deaf (TDD) consumers.

The PSC had more exposure to people who wear hearing aids than to really deaf people, profoundly deaf people.

The people on the commission are excited in varying degrees and basically feel proud that they have the opportunity to help the TDD project.

There had to be public statement hearings given for the public to have a chance to comment on the relay service. Four questions were also sent out, centering on whether the system was necessary, how it could function, how it could be set up and how it would be financed.

The length of time to get all the comments, review them and make an analysis took about eight months. It was important to have a good system. More time would be used in getting a good location, getting the equipment and training the personnel. In hiring the personnel, requirements established are typing accurately, spelling accurately and understanding the syntax variety.

Ms. Woods said PSC had made sure that the N.Y. Telephone kept the special equipment for people who were disabled, when AT&T and NY Telephone broke apart from each other. The special equipment included the TDD, amplified hand sets and amplification for voice control. PSC could then make sure that the charges for the equipment stayed at cost. If AT&T had kept the equipment, unregulated, AT&T could have charged whatever they wanted. In New York a July 1987 law was passed to make possible the purchase of the special equipment within two years instead of paying indefinitely the monthly rent charges for them.

In the six-month meetings with the 41 telephone companies in New York State, the solutions were simple. Other companies did not want to run the system and were happy to let AT&T do it. Their main concern was fair billing among them. The telephone companies were positive and cooperative about working out the relay system, partly because the PSC was behind it.

It actually took an outside agency to tell PSC that they could be doing more. Dr. Frances Berko, New York State Advocate director, wrote to the commission and asked if "they could do something about a relay service." Sometimes PSC just didn't think of doing things on its own.

The PSC judges and Kathy were overwhelmed when on the first hearing of the 24-hour relay service in Albany many statements were given.

While giving presentations throughout the state of New York, Ms. Woods found there were some difficulties in modifying the technical aspects in her presentations on how the telephone calls would be charged. She learned that use of visual aids was helpful.

The deaf people had been trying to get discount on their TDD telephone calls because of the length of time taken to type messages. When the discount was granted, the Self Help for Hard of Hearing (SHHH) people know they had benefitted from their struggles.

At the Sounds and Silence conference hosted by SHHH held in Albany in 1987, PSC gave a presentation about the relay service there, also. There are differences in hearing loss among the SHHH people, and their needs and desires are varied.

Therefore, there is a dichotomy.

There had been a hearing in Washington, D.C., in 1984 about making telephones hearing aid compatible, as proposed by the SHHH group. This improvement would not be applicable to those who have no hearing left. The Federal Communications Commission took note of the different issues presented. The FCC decided they had to start a different proceeding to get an interstate relay system going. President Reagan signed a law for FCC to do a nine-month study on the feasibility of National Relay Service in November 1988.

Some of Kathy's friends were unfamiliar with her current involvement with TDDs and the relay system. They think she is unique. Whenever one of them would hear or read about these specifics, they would excitedly mention it to Kathy.

Ms. Woods said she has learned a lot about the deaf culture and is aware of the differences between the deaf and hearing cultures. She is also aware that the deaf people look at situations differently.

Kathy had reflected to herself that "I was a hearing person and didn't have much exposure to deaf people and then, after a while, I started to think about what was going on inside of me. I thought to myself, 'Now wait a minute,' I don't have to apologize because I am a hearing person. That's just the way it is. You don't have to apologize because you are *not* a hearing person. You just try to come up to a happy medium so you can communicate. I feel more comfortable with it now. You know, that's the way life is. You have to learn to accept that everyone isn't like you, but that's the way it is. You don't have to feel guilty about it. No—you just have to accept and try to make ends meet."

Kathy has taken some sign language classes and learned that body language is an essential part of American Sign Language (ASL). It is difficult for her to be able to maintain taking classes on a schedule because of her frequent travel commitments. She has also found the necessity of using signs on a regular basis would help one to remember signs. She gets excited when she can understand when some signs are made in a conversation. She has made new friends with those who also were new learners in her ASL courses. She realizes she does have a lot more to learn and hopes to go back and take more courses.

The overall situation of the relay service implementation project is right on target and became operational on January 1, 1989.

The site is in Clifton Park, New York, in Saratoga County about 1½ hours north of Albany. Testings of equipment took place during the months of November and December. The training of operators also took place in November.

The public was notified about the 24-hour relay service with their December telephone bill. An open house was given from December 1 through December 9, 1988. The media was notified on the targeted date of December 15th. Everything was ready on the line January 1, 1989!

I have already received relay calls and have also made relay calls. This 24-hour system is really great and a true asset towards "independency."

As Kathy said, she has learned more of herself during this project and has made many friends within the deaf community. She surely is a friend to the deaf community.

Editor's Note: The Summer 1988 issue of *THE DEAF AMERICAN* carried a one-page article, with a map, entitled "Tiny Indiana Ghost Town Named in Honor of Thomas H. Gallaudet." Subsequently, the Editor received a letter from Kenneth S. Rothschild of Sloatsburg, New York, one of the most enthusiastic of deaf philatelists. He enclosed a photocopy of an article which appeared in the May 1988 issue of *The American*

Philatelist, the Journal of the American Philatelic Society (of which Mr. Rothschild, is a member). "Gallaudet: Famous Name and Forgotten Indiana Town" was written by Sylvia C. Henricks, a freelance writer and part-time library assistant interested in local history. Mr. Rothschild, at the Editor's request, obtained permission from *The American Philatelist* and Ms. Henricks to reprint the following article and illustrations.

Gallaudet: Famous Name and Forgotten Indiana Town

By SYLVIA C. HENRICKS

An occasional freight train lumbers along the rusting tracks that once sped passengers and freight between Indianapolis and Cincinnati. Pickup trucks bounce over the uneven Franklin Road crossing. A house stands on one corner, a cornfield and pastures on the others. Queen Anne's lace and ragweed fringe the railroad right-of-way. There is nothing to suggest this spot was once a town: the Indiana town of Gallaudet.

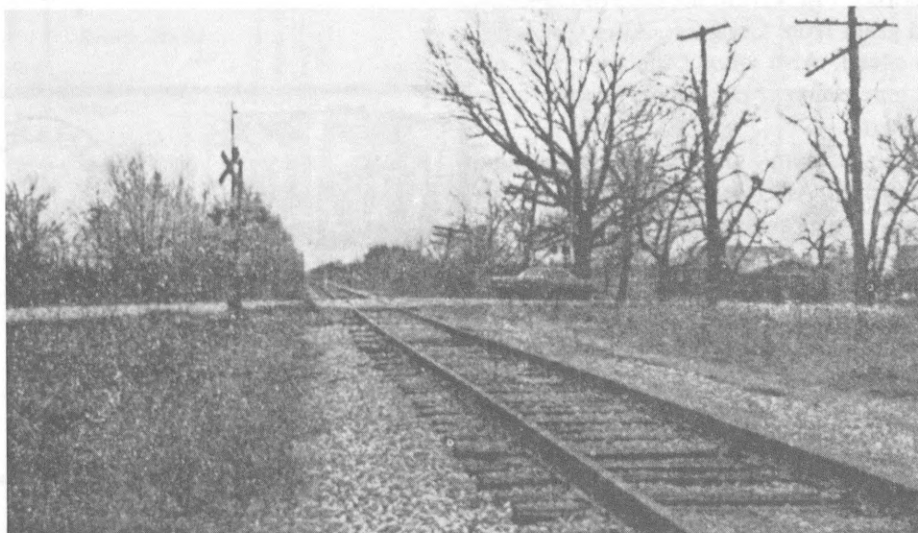
It exists only on old maps — a depot, a post office, and a scattering of houses — or in the memories of a few elderly residents, or former residents, of the suburban Indianapolis community. Chester Hittle, in his nineties, remembers "the little town that was there with a sawmill and store during the years of my father's life." (His father came as a child with his parents to the community in 1854.)

As Mr. Hittle recalls, there was also "a post office and Big Four waiting room operated by Mrs. Minnie Kemper, wife of Dan Kemper who owned the forty acres just south of the track. . . . Old Uncle Tom Hicks drove his horse and buggy down to Gallaudet from New Bethel at eight o'clock in the morning and again at three in the afternoon to get the mail, and to take any outgoing mail."² Mr. Hittle said the post office and waiting room burned in the early 1900's.

Others remember, or recall hearing their parents tell about, going to pick up freight or passengers at the Gallaudet "stop." The Golen family operated a coal yard with a scale house at the location in the 1920's. Their two-story frame house, which later burned, stood near the track. Mrs. Leota Golen Meyer remembers no depot or any passenger trains ever stopping at the intersection but "the local" with eight or ten freight cars and a caboose came by every day on its way to Shelbyville, leaving a coal car on the siding to be unloaded and picked up on the return trip in the evening.³

In the 1950's, a metal railroad sign still identified the location. Now even that, too, is gone.

However, interest in the vanished town has been revived by the United States regular issue postage stamp honoring Thomas Hopkins Gallaudet, for whom the town was named. The stamp, one of the Great Americans series, was issued June 10, 1983, at West Hartford, Connecticut, where Gallaudet in 1817 opened the first residential school for the deaf in the United States. Previous to that time, parents of deaf children had to send them to England or France to be educated, learning to use sign language, to read lips, and to speak.



"Modern Gallaudet," looking toward Shelbyville. The house to the right replaced an earlier structure closer to the railroad tracks.

Thomas Galludet began his work with the hearing-impaired only after much indecision about his career. Born in Philadelphia in 1787, he graduated from Yale in 1805, and studied law for a year in Hartford. He spent two years as a tutor at Yale, but believing his health demanded more fresh air and activity, he traveled for several months in Ohio and Kentucky as a Yankee trader for a New York commission firm. He then accepted a position in the company's New York office, but was not satisfied with a business career, and at the age of twenty-five enrolled at Andover Theological Seminary.

On vacation at his parents' home in Hartford, he met nine-year-old Alice Cogswell: an event that changed his life. Alice, the daughter of a neighbor, Dr. Mason Cogswell, had been deaf and mute since an illness in infancy. Her parents had been unable to teach her, but were reluctant to send her to England for instruction. She aroused Gallaudet's sympathy and interest, and his success at teaching her the names of several objects, spelling them with the manual alphabet and writing the letters, gave her father hope that Gallaudet might become her teacher.

But Gallaudet felt himself unqualified, although he recognized the need for a school in this country for deaf children. After his graduation from Andover, he accepted the offer of Dr. Cogswell and his friends to send him to England and France to learn methods of teaching the deaf. He sailed on May 25, 1815, for London.

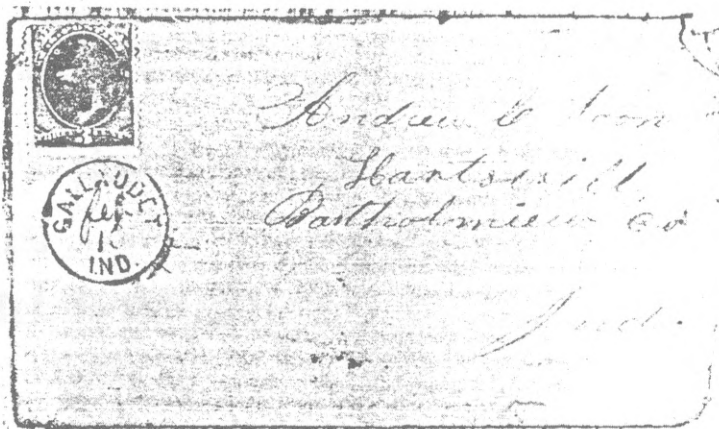
In England he was unable to learn the "oral methods" used, for a family monopoly controlled the schools for the deaf there and in Scotland, but in France he was welcomed at the National Institute for the Deaf, and shown how to teach sign language and the manual alphabet. When he returned to America a few months later, he brought with him one of his teachers, Laurent Clerc.

Together they toured the largest cities in the eastern United States, seeking prospective students, giving talks and demonstrations. Clerc, communicating through writing and signs, was himself proof of the ability of the deaf to achieve education.

In 1817 they opened the Connecticut Asylum for the Education and Instruction of the Deaf and Dumb. The school was financed by private donations, funds from the state of Connecticut, and later by a land grant from Congress. Alice Cogswell was the first student to enroll. Also among the first class of thirty-three students was nineteen-year-old Sophie Fowler, who later became Gallaudet's wife.

Renamed the "American Asylum" the school received national attention and prospered. After teaching several years, Clerc resigned to supervise the organization of the Pennsylvania Institution for the Deaf and Dumb, opened in 1821. Thomas Gallaudet continued to serve as principal of the American Asylum until ill health forced his retirement in 1830. He then devoted his time to writing religious books for children and, through lectures and writing, advocating vocational-technical schools, departments of education in colleges, graduate schools in teacher training, higher education for women, and equal education for minorities. He died in 1851.

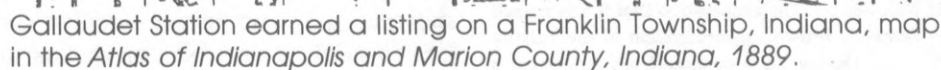
Gallaudet's eldest son, Thomas (1822-1902), became a minister to the deaf in New York City. The youngest son, Edward (1837-1917), while teaching at the school his father founded, was asked to head a school for deaf and blind children to be



The granddaughter of the addressee owns these examples of the 1870's postal markings from a "dead town."

Willard's arrival in Indianapolis was well-timed, for a group of citizens and legislators, including the governor, had become aware of the need for such a school. Willard put an advertisement in the paper, and visited many homes in the state where there were deaf children, soliciting their attendance. His own ability to make himself understood was good promotion for the school.

One such inquiry was addressed to "The Rev. Thomas H. Gallaudet, Hartford, Conn.," as follows:⁷



Indianapolis, Ind. Oct. 20, 1846

Rev. and Dear Sir:

The Board of Trustees of the Indiana Asylum for the Education of the Deaf and Dumb, knowing that you have for many years taken a deep interest in the success of such Institutions, have directed me as their Corresponding Secretary to solicit your assistance in procuring a *plan of buildings* for our Asylum to be laid before the Legislature at their approaching Session. We hope the Legislature will make a liberal appropriation for the erection of suitable buildings before the next session shall close — and wish to have everything in readiness for helping forward so desirable a result. Can you procure for us a *complete building plan* large enough to accommodate from 150 to 200 pupils and forward it to us by mail? Of course, we wish a plan which you yourself could heartily recommend. It is desirable that we should be in possession of it by the first of December. Any expense which you may incur in its procurement the Board will expect to pay. Please drop me a line upon the reception of this that we may know at as early a date as possible whether it will be in your power to render us assistance in this matter. Our Institution is quite flourishing — and we think our prospects very fair. Thirty-nine pupils are in attendance now, and we expect some 8 or 10 more in a few weeks.

Very respectfully yours,
Phineas D. Gurley

Gallaudet's answer, presumably in his own handwriting, in a kind of shorthand, is on the back page of the Gurley letter itself. Not easily deciphered, the reply appears to say that Gallaudet, believing "those that are now actively engaged in the concerns of Institutions for the deaf and dumb, and who are thoroughly familiar with their details, construction, and internal arrangements," could best supply such plans, would "confer with Mr. W.H. Pine(?) of the Asylum here . . . and see if he can undertake to furnish the plan."

In 1848, Brown's position changed to superintendent. Under his direction, students cleared the land for the new campus, and in 1850 the school moved. (It remained at that location until 1911, when it moved to its present site north of the Indiana State Fairgrounds.)

Beyond his activities at the school, Brown during the latter years of his tenure invested in land in Franklin Township, in southeast Marion County. From 1849 to 1852 he purchased several adjoining tracts, totaling 350 acres, and granted a diagonal right-of-way through his land to the Indianapolis and Cincinnati Railroad.⁸

In 1852 Brown resigned from the school, moving to Louisiana to help organize a deaf school there. He kept his Franklin Township property, doubtless with hopes that the budding town, which he named after the founder of the first school in America for the deaf, would develop at the crossing of the railroad and what is now Franklin Road. It competed with two other towns, Poplar Grove and Acton, platted along the rail line completed through the township in 1853.

The only known record of the town's origin appears in the October 18, 1894, issue of *The Silent Hoosier* — the Indiana School for the Deaf's student newspaper. According to a modern newspaper account, the publication printed the following information:⁹

(It) carried a paragraph from the *National Exponent* that said it had noticed there was a town in Indiana by that name and wondered which of the Gallaudets it was named after. Then followed . . . the explanation that it was named for Dr. Thomas Gallaudet by James S. Brown, superintendent of the Indiana institution from 1845 to 1853. . . . During his superintendency he bought a



Thomas H. Gallaudet has earned lasting recognition with the issuance of his 1983 stamp.

heavily-timbered farm at the place now known as Gallaudet, about nine miles from the city on the Big Four Railroad. There he erected a sawmill and started the town, naming it in honor of his co-worker.

Curiously enough, not a foot of lumber ever was sawed in the mill, which stood empty and useless until it rotted away. Gallaudet at the present time is nothing but a way-station and has very few inhabitants.

A post office was established at Gallaudet on January 30, 1854. Mail for New Bethel (now Wanamaker), a short distance northeast, was delivered by rail, and then carried by wagon to the town. The Gallaudet post office was closed for three brief periods between 1859 and 1867, but then served continuously from January 18, 1870, to November 30, 1903.¹⁰

Brown left the Louisiana Institution in 1860,¹¹ apparently returning to Indiana, for among the Gallaudet postmaster he is listed as serving from October 3, 1861, to November 28, 1862.¹² He died on June 8, 1863, leaving his property to his wife, Theresa.¹³

An 1866 Marion County, Indiana, map shows Gallaudet comprising a group of five structures north of the railroad, three along the west side of Franklin Road, and one building and the depot adjacent to the tracks. An 1876 letter sent by Richard O. Toon, a township resident, to his cousin, Andrew C. Toon, in attendance at Hartsville Academy, Bartholomew County, Indiana, mentions a "store" at Gallaudet. (Toon's letter relates that a group was at a rehearsal at the school a short distance south, and thought the store was on fire. It turned out to be a box car "standing on the switch . . . set alight by a road tramper." A nearby pond enabled them to put the fire out without damage to the store.)

Andrew Toon received many letters mailed from Gallaudet by his family and friends. Fortunately, he saved them, in the envelopes with their now-valuable postmarks.¹⁴

An 1880 *Postal Guide for Indiana* credits Gallaudet with a population of twenty-five.¹⁵ However, an 1889 Franklin Township map shows no houses — only "Gallaudet Station," then located south of the tracks on the east side of the road. A sec-

tion of double track extended northwest for perhaps half a mile from the crossing.

Although the Indiana town named for him proved an ephemeral tribute to Gallaudet,¹⁶ the American School for the Deaf, the many state schools inspired by its example, and Gallaudet College are continuing memorials to his work with the hearing-impaired. Now as the subject of a regular issue postage stamp, Thomas Hopkins Gallaudet should receive long-lasting recognition.

As Postmaster General William F. Bolger said at the Gallaudet College ceremony revealing the design of the new stamp: "Portrayal on a United States postage stamp or postal stationery item is one of the highest and most enduring ways our Nation has to honor the outstanding men and women who have contributed to its growth and development. . . . Millions of people see and use and . . . save postage stamps. Indeed, stamps become a living tribute to those they honor."¹⁷

1. Baker, J. David. *The Postal History of Indiana* (Louisville, 1976, page 941) lists Minerva C. Kemper as postmaster, serving from March 19, 1883, to May 27, 1887, and again from April 27, 1889, to the closing of the office on November 30, 1903.

2. Correspondence with Chester Hittle, Martinsville, Indiana, May 1978.

3. Interview with Leota Golen Meyer, Indianapolis, Indiana, April 1983.

4. The earliest schools, with current names and locations are: 1817, American School for the Deaf, Hartford; 1818, New York School for the Deaf, New York City; 1821, Pennsylvania School for the Deaf, Philadelphia; 1822, Kentucky School for the Deaf, Danville; 1829, Ohio School for the Deaf, Columbus; 1839, Virginia School for the Deaf and the Blind, Staunton; 1844, Indiana School for the Deaf, Indianapolis.

5. Phineas D. Gurley served the First Presbyterian Church in Indianapolis from 1840 to 1849. He was a friend and colleague of Henry Ward Beecher, minister of the Second Presbyterian Church from 1839 to 1847. "Dr. Gurley was called from here to First Church in Dayton, Ohio, and from there to F Street Church in Washington City, later known as 'Lincoln's Church.' In 1859 Gurley was made chaplain of the Senate and during Lincoln's administration he was his honored friend. He was present at his death-bed and preached his funeral sermon." (Dunn, J.P., *Greater Indianapolis*, Vol. I, page 850. Chicago, 1910.)

6. *Third Annual Report of the Trustees of the Indiana Asylum for the Education of the Deaf and Dumb, to the General Assembly, for the Year 1846*. Indianapolis: 1855, page 8.

7. This letter was lent through the courtesy of members of the Indiana Postal History Society.

8. Interview with Mrs. John Koopman, March 8, 1983. Information is from Mr. and Mrs. Koopman's abstract to their Franklin Township property.

9. Guthrie, Wayne. "Ringside in Hoosierland," *The Indianapolis News*, November 8, 1976.

10. Baker, *ibid*.

11. Fay, Edward Allen, editor. "The Louisiana School, 52d Year," *Histories of American Schools for the Deaf, 1817-1893*, Vol. I: *Public Schools in the United States Established 1817-1854*, page 4. Washington, D.C.: 1893.

12. Baker, *ibid*.

13. Koopman abstract.

14. From a collection of letters belonging to Mrs. Elizabeth Schoentrup, Morgantown, Indiana (Andrew C. Toon's granddaughter).

15. *Postal Guide for Indiana*. Indianapolis: 1880.

16. As far as postal records show, Indiana is the only state to have honored Gallaudet in this way.

17. "Design of Gallaudet Stamp Unveiled," *Silent News*, Vol. 14, No. 8, August 1982, page 1.

LIFE SAVING ACTION AWARD WINNER—Peter A. Everett, 15, of 2637 North 39th Street, Milwaukee, Wisconsin, a member of both Troop 323 chartered to the Wisconsin School for the Deaf, Delavan, and Troop 472 sponsored by the Washington Irving School, Milwaukee, was honored recently with Scouting's top award for heroism. He fought with three adult attackers to save his mother from possible death. Peter was one of eight young people who presented the 79th annual Boy Scouts of America Report to the Nation to President Bush in White House ceremonies on February 15, 1989. Four others were also honored for life saving actions.

PLAN NOW TO ATTEND THE . . .

40th Biennial Convention

National Association of the Deaf

At the Crossroads of America

INDIANAPOLIS, INDIANA

July 23-28, 1990

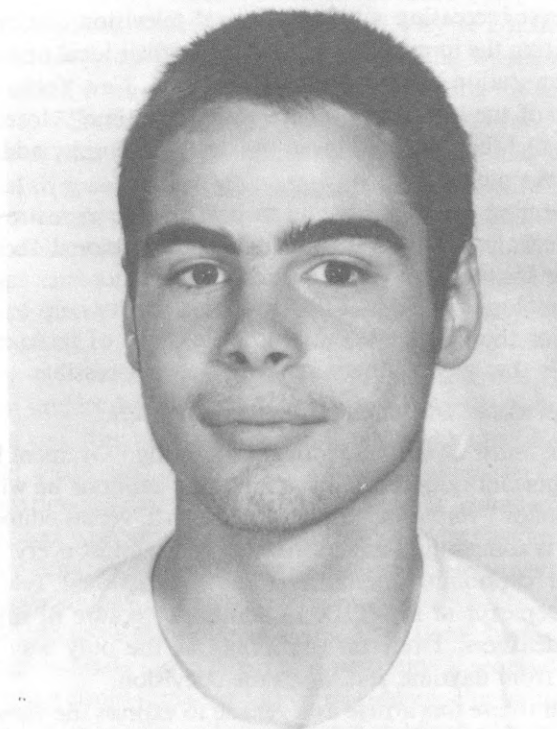
Convention Theme: CHARTING OUR DESTINIES

Watch for further information in:

THE DEAF AMERICAN

and

THE NAD BROADCASTER



Captioning—A Flexible Approach

By PETER SCHRAGLE

Since late 1973, when the Caption Center at WGBH-Boston began "open captioning" telecasts of the ABC Evening News, the field of captioning has reached new heights. As a result, an overdue cultural "transformation" is taking shape in the deaf community. Television, long inaccessible to deaf people, is becoming a powerful educational and entertainment tool. A more extensive menu of prime-time and syndicated programming offered with captions provided by commercial and public television networks has given deaf viewers an overload rather than an underload of television choices.

The videocassette recorder and home video market boom also are sweeping the deaf population. The customary "captioned film" showings are giving way to private home viewings as more and more deaf movie fans are enjoying standard cinema fare available in VHS or Beta formats with captions.

A significant portion of cable programming is available with closed captions. As a result, according to the Summer 1985 issue of the National Captioning Institute's (NCI) "Caption" newsletter, decoder owners represented a higher proportion of cable subscribers than the general television audience.

The advent of "dual-mode" captioning has solved the incompatibility of Line-21 and teletext systems and, therefore, further expanded television options. For example, deaf users of Line-21 decoders can enjoy popular shows such as "Knots Landing" and "60 Minutes," available on CBS, an advocate of teletext development.

An ever-increasing number of local television stations are recognizing the importance of captioning their local newscasts. One such station is WOKR-TV in Rochester, New York, whose start-up of the local news service with "real-time" closed captions in October 1987 has given the deaf community added access to the media.

Captioning for years has been part of the mainstream of higher learning. Captioning facilities at the National Technical Institute for the Deaf (NTID), a college of Rochester Institute of Technology (RIT), and Gallaudet University help to make useful for their deaf students the wide array of instructional materials that might otherwise have been inaccessible.

How should the captioning be written?

In the midst of the burgeoning captioning movement looms one important question. How should the captions be written? The issue of "verbatim," or word-for-word, versus edited captioning is something I am confronted with almost every day as a senior captioning specialist in the Instructional Television (ITV) Department at NTID. In addition, because of my profound deafness, I rely on captioning as the only way I can benefit from daytime and nighttime television.

I want to use this article as a vehicle to express the viewpoint of someone who is deaf and assumes a double role as provider and consumer of captioning. My professional credits include preparing hundreds of captioned materials and acquiring infor-

mation about open and closed-captioning nationally—from firsthand observations of captioning facilities at the National Captioning Institute at the WGBH Caption Center; to attending the 1983 World Captioning Conference; to compiling caption-related print information and organizing a captioning file; and to maintaining contacts with other captioning experts.

As an objective observer, I believe that captioning should be a learning experience in the same way that hearing children auditorily acquire language. Hence, I see a legitimate point of view that captions should be written verbatim for the sake of keeping true to the spoken language. Today, some strong sentiment exists that verbatim captioning is the preferred mode. This feeling is shared by the more literate deaf people and those who rely solely on captioning and sign language as a receptive communication medium. Only through verbatim captioning can one be challenged by the intricacies of our language and be given the opportunity to enhance one's vocabulary and linguistic competencies. By some, alteration of the script is an insult to their intelligence and a denial of their right to be exposed to actual spoken language.

However, verbatim captioning has its drawbacks. For instance, unless the captioning is done in "real-time" or live mode, it sometimes is impossible for some character generators to build the captions and relay them onto the screen quickly enough to keep up with the audiotrack. The task of captioning can be compared to the act of interpreting. In both cases, processing time is required to translate the audio message into a visual medium. However, where time lags are the norm in interpreting situations, captions that lag behind the audiotrack because of their verbatim nature can be distracting or confusing to viewers. For example, because of extreme speaking rates, the essential synchronization of the captions with the visual content or placement of the captions to match the speakers



Prior to production, captions are rehearsed with the program and viewed by captioning professionals and instructors to test the timing, speed and location of the captions.



The captions are "assembled" with the uncaptioned master videotape to produce a final captioned master from which copies are later made for distribution and use.

may be ill timed. Also, verbatim captions of excessively wordy scripts or uninterrupted dialogue or narration tend to appear hurriedly on the screen, making viewing a chore rather than a pleasure. One also must consider whether the script would be meaningful or suitable as verbatim captions for a deaf audience, in relation to its language and reading skills and needs, especially of deaf children.

Several common myths exist with regard to what "edited" captioning means.

Adding fuel to the captioning controversy are producers or proponents of edited captions who feel that adjustments in language are necessary to improve caption reading comfort and comprehension. Several common myths exist with regard to what "edited" captioning means. One is that editing captions implies paraphrasing. Secondly, the phrase, "to improve comprehension," can be misinterpreted as debasing the language because "deaf people have problems with reading and writing." In reality, editing can be many things. For example, as in many entertainment-style programs, editing may involve keeping all the idioms and colloquial flavor of the language but eliminating what may be considered extraneous information. It also could mean shortening captions, while maintaining the key words or meanings. After all, isn't captioning still a representation of language?

So where does NTID stand in the verbatim-edited captioning debate? First, NTID's primary audience is its students, many of whom have limited knowledge or mastery of the English language. The majority of programs that NTID captions are educational, commercially produced media that have been chosen for their instructional or technical value and will be used in NTID/RIT classrooms. Hence, captioning specialists work with faculty and staff members to clarify expectations/outcomes of captioning use and establish caption adaptation strategies to maximize a program's use and effectiveness.

The academic, technical nature of the programs that NTID captions supports the need for edited captions. Language that is considered a hindrance to comprehension by the average stu-

dent can be rewritten and presented in a straightforward manner for greater clarity and ease of viewing. NTID believes in a pragmatic approach that involves a special treatment of each program, depending on the audience and complexity of program content. Since each program is unique, captioning guidelines are applied creatively and flexibly, based on the instructor's or user's purpose, as well as captioner style.

The bottom line of NTID's captioning efforts is to consistently provide viewers with greater opportunity for comprehension by presenting clearly phrased, succinct writing that synthesizes the core meaning of the verbal message. A booklet, "How to Write and Caption for Deaf People," available for purchase through T. J. Publishers, details the NTID captioning process.

NTID programs seldom are captioned verbatim. Before NCI was formed, NTID recorded prime time programs off the air, captioned them as close to verbatim as possible and broadcast them through its closed-circuit television system to the residence halls for student entertainment viewing. Captioning shows like "One Day at a Time," "Happy Days" and "Charlie's Angels" by the verbatim method succeeded in giving viewers the real taste of English in its colloquial form. Students seemed accustomed to the faster rates of the captions, probably because of these programs' entertainment value. Verbatim captioning can serve a purpose in non-teaching situations where concept learning is not at stake.

How often in the realm of network television are scripting and production undertaken with consideration to captioning?

Some videotapes produced by NTID's ITV Department production team are captioned verbatim. For instance, the production aspects of a videotape series on "Career Exploration" incorporated some special strategies that may be a little different from a typical production. One, scripting was done with consultation from the captioning team regarding the language level and "captionability" of the script itself. Second, in the process of making the soundtrack, the narrator had been instructed to speak at a steady, comfortable pace. Thirdly, some of the strategies during the videotape filming and editing were to use dolly camera shots instead of video cuts and to avoid "fast-paced" montages. All of these considerations combined to make a videotape that allowed for easier reception of the visuals along with the captions that were added later. How often in the realm of network television are scripting and production undertaken with consideration to captioning? Rarely. Thus, a verbatim captioning approach would be justified if the original script can be presented within technical and caption rate restrictions and if scripts and videotape productions are preplanned with consideration given to the deaf audience.

Many programs at NTID are captioned "close-to-verbatim." This methodology involves keeping most of a script unaltered, but making some minor language modifications. In doing that, language is made more direct and verbosity is reduced. Especially when audio rate seems to be a problem, eliminating non-essential information can guarantee a more comfortable caption pace. This "close-to-verbatim" approach seems most suitable if the original intent to caption verbatim for a largely pro-

fessional or a general, non-academic audience is not entirely possible because of unusual or difficult script features. A few examples follow.

On dialogue scenes, it usually is necessary to place the captions in different parts of the screen to follow the speaker. This "variable" placement enhances program comprehension. However, where there are quick changes in speaker, the constant movement of the captions can disrupt reading comfort. Some non-essential dialogue can be edited out of the captions to minimize caption placement where it becomes so variable.

Some dialogue tends to be run-on or repetitious. Captions that are written to follow closely this conversational style can be taxing to the viewer's visual/mental capacities. Remember that, from the way captions are written, the viewer must tie together separate, logical units of thought to perceive meaning. Language that may sound normal but is cumbersome in print is cleaned out for clarification. For example, redundant words or phrases such as qualifiers (like "rather," "very") are omitted, "misspeaks" are eliminated, and "rambling" sentences are broken up into clearer, more distinct shorter ones.

When sign language or ASL is used, whether it is voiced over or not, its captions more closely approximate the English structure. Depending on how the captions are written, they can be difficult to read along with the signs. Viewers should not need to make a choice between watching the signs and reading the captions; the captions should be supplemental and facilitating. Hence, by writing captions in terse grammar and timing them carefully with the signed content, one can simultaneously read the two different visual communication modes without confusion.

Linguistically complex structures that may be imperceptible in caption form, such as convoluted sentence patterns, should be rewritten without any contextual or vocabulary editing so that the caption continuity and thus the perception of the information can be improved.

The "close-to-verbatim" approach gives one the flexibility of preserving the script's originality, but with consideration to any possible confusion or rate problems under the condition it is kept verbatim.

Every program is a new experience . . .

A majority of programs captioned at NTID require a more intensive language editing approach. Some materials are selected after an intensive media search and evaluation and must satisfy certain criteria, such as use among approximately 100 viewers per year and within established courses. Each program to be captioned is viewed as an instructional development project that necessitates intimate working relations with faculty and staff members, and intuitive application of rewriting guidelines. Every program is a new experience, as there is no continuity among programs in script format and language difficulty.

Since the audience is a heterogeneous mixture of students, both deaf and hearing, the crux of NTID captioning is to reach the broadest target audience in a manner that will ensure comprehension and acquisition of key concepts. Captioners don't want to exclude less able readers, nor do they want to edit to the lowest common denominator and be unfair to the more proficient readers. The aim is to edit to a level commensurate to the "average" deaf viewer. Readability formulas cannot be ap-

plied, as they are based on language studies of a hearing population and would limit the creativity it takes to prepare captioned scripts for a multi-level, deaf student population.

The core of the NTID captioning mission is concise writing. Much has been documented about preparing or adapting text for deaf students. Faculty members of English and linguistics at NTID and Gallaudet University have developed guidelines for rewriting print materials, which have been an important basis and reference of our work. Writing handbooks such as "The Elements of Style" by William Strunk and E. B. White and "The Writer's Hotline Handbook" affirm the philosophy of simplicity and brevity in the expression of our language. For example, as suggested in "The Writer's Hotline Handbook," the use of strong, forceful verbs is one important goal of rewriting. Exaggerated phrases such as "show preference" and "for the satisfaction of" are better reworded as "prefer" and "to satisfy" respectively for more active expression and critical caption condensation.

However, writing captions is not just plain adaptation of text. Technically, captions should be formatted (broken) so that they don't exceed the maximum number of characters that can be allowed across the screen at a time. But not to be forgotten is the artistic aspect of captioning! Instead of "blocking text" to meet maximum caption specifications, one must be concerned about the readability of captions as they are sequentially presented on the screen. At NTID, captions are formatted in such a way that they correspond to the natural rhythm and flow of spoken language and that they represent units of meaning. Try reading captions that have been formatted at random on the left column in comparison to the carefully phrased captions on the right column:

Random:	Phrased:
<i>President Grant was not involved in the . . .</i>	<i>President Grant . . .</i>
<i>scandal but he became associated with it . . .</i>	<i>was not involved in the scandal . . .</i>
<i>because he misjudged his vice president's . . .</i>	<i>but he became associated with it . . .</i>
<i>innocence and because the Credit Mobilier . . .</i>	<i>because he misjudged . . .</i>
	<i>his vice president's innocence . . .</i>

Which sequence of captions makes more sense to you? It is apparent that formatting captions at natural breakpoints, such as the beginning of a prepositional phrase or an independent clause, helps to guide the viewer through the script content with greater ease and comprehension.

. . . the ultimate goal in captioning is to provide the script information in the fewest number of captions possible.

However, the ultimate goal in captioning is to provide the script information in the fewest number of captions possible. The fewer the captions, the less likely they will compete with the visuals. One way to minimize the number of captions would be to write longer captions, which have an added benefit.

Fuller captions tend to stay on the screen reasonably long enough to be read. Sometimes, more editing work is needed, in cases where the information in caption format becomes too chopped up or elusive in meaning. We try to be somewhat artistic, consistently applying our phraseology concept, but not at the expense of too many short captions. To rewrite the information so that it can be phrased into longer, fewer captions is a more effective approach than keeping the original information well-phrased but containing many short captions.

For example, in the script of the videotape, one of a 30-part series on the history of America, "America: The Second Century, The American Indian," a sentence read:

The protestors wanted to draw attention to the Indian's terrible living conditions and to criticize the government's further termination of existing reservations.

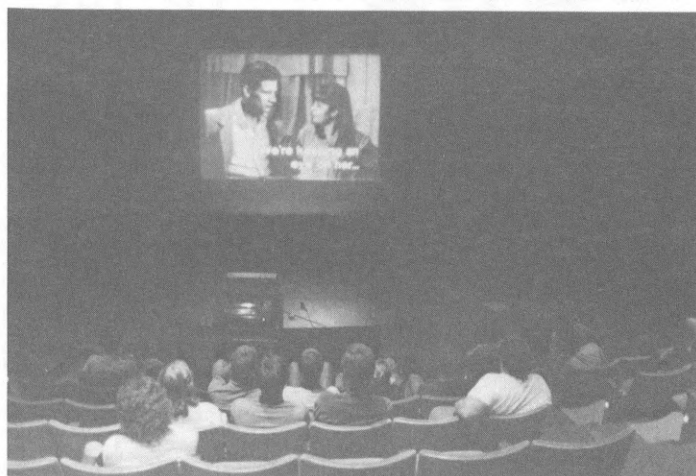
Since the program was intended for viewing by deaf students enrolled into liberal arts courses, it is assumed that the language level is acceptable for captioning. To create our "open" captions, which have no black background, we use a font that is larger than that of closed captions. So in our case, a maximum of 24 characters is allowed per line of caption, with each letter, space between words and punctuation mark counted as more or less one character (letters vary in width, i.e., "i" as opposed to "m"). So the second half of the sentence, if kept verbatim and within line length limits, would have been formatted and phrased into one- or two-line captions this way:

Caption #1: and to criticize . . .

*Caption #2: the government's
further termination . . .*

*Caption #3: of existing
reservations.*

If we lock ourselves into our phraseology guidelines, the information can become drawn out in too many captions. Viewer retention of the information may be helped if it were reworded and formatted into one fewer caption this way:



A captioned videotape is presented to both deaf and hearing students in a campus-wide event promoting alcohol awareness.

*Caption #1: and to criticize
the government . . .*

*Caption #2: for further terminating
existing reservations.*

Hence, with a flexible editing approach, one can achieve a balance between presenting the original information and keeping the number of captions to a minimum.

Some sentence structures may not be read as legibly when divided into captions . . .

Some sentence structures may not be read as legibly when divided into captions, especially if they incorporate inactive verbs or embedded clauses that separate the verb from the subject. For instance, in "America: The Second Century, The American Indian," we were confronted with this sentence:

A major effect of the termination policy in the 1950's was the increased flow of Indians into the inner cities, where jobs were scarce and the slums crowded.

If this passage had been kept verbatim, this is how we would have formatted it into one- or two-line captions:

Caption #1: A major effect . . .

*Caption #2: of the termination
policy in the 1950's . . .*

*Caption #3: was the increased
flow of Indians . . .*

*Caption #4: into the
inner cities,*

*Caption #5: where jobs were scarce
and the slums crowded.*

As you can see, Caption 2 disassociated the verb "was" from the subject "effect" and the verb was used in a passive sense. It is preferable that this passage be re-structured for more direct expression and improved readability this way:

*Caption #1: The termination
policy in the 1950's . . .*

*Caption #2: increased the flow
of Indians . . .*

*Caption #3: into the
inner cities,*

*Caption #4: where jobs were scarce
and the slums crowded.*

Again, restructuring language can minimize the caption reading load while preserving the original message. Hence, editing is seen as a valid judgment, as an enhancement to comprehension through more straightforward, captionable writing.

Many times at NTID, we need to rewrite passages if, as verbatim captions, they might evade the average deaf viewer's comprehension completely. In this case, restructuring part of a sentence or substituting difficult terminology alone might not be sufficient to clarify complex structures. For example, this

passage appeared on the script for "America: The Second Century, Big Business I":

Secondly, Carnegie also enunciated what we call the gospel of wealth, which was of enormous importance in terms of suggesting to other businessmen like himself who were successful that there was more than simply the accumulation of money.

. . . it is considered reasonably appropriate to rewrite it more naturally and still provide the actual content.

If this were taken out of a textbook, one may need to read it more than once or use some study aids such as a dictionary to analyze the meaning of the passage. Imagine reading and processing the exact information as it is presented only ONCE on-screen with the picture—it can be a trying experience for the deaf college student. The minimum of eight captions, necessary to complete the sentence encompassing several thoughts, challenges even the most capable readers. Phrases are included that deaf people generally don't use in their everyday language, such as "of enormous importance" and "in terms of." The phrase "more than" can be confused with the concept of comparison. This abstract content has potential for deaf students becoming stumped as they read the captions. Rather than subject them to a "test" of their literacy and vocabulary skills, it is considered reasonably appropriate to rewrite it more naturally and still provide the actual content:

Caption #1: Secondly, Carnegie expressed . . .

Caption #2: the "gospel of wealth,"

Caption #3: which was very important.

Caption #4: He suggested . . .

Caption #5: to other successful businessmen . . .

Caption #6: that making money was not the only goal.

Not only does the edited translation of the script interpret with improved clarity the complex historical content, but it also manages to bring across the same concepts in compacted caption form. By deleting the wordiness of the script, the viewer can scan the visual components along with the captions more comfortably. Thus, a greater appreciation of the English language through the practice of editing captions can also mean a greater appreciation of the pictorial aspects of the videotape.

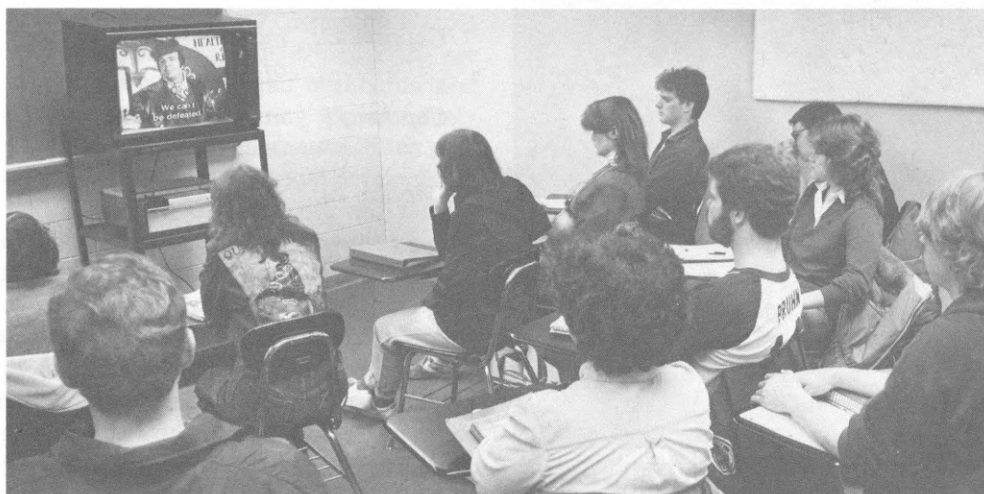
Captioning is a work of art as well as a science.

Captioning is a work of art as well as a science. It incorporates a variety of approaches to make it attractive and appealing to the viewer. Editing, along with verbatim, should be one viable captioning alternative, determined by script/audience needs and program format. With a better understanding of and exposure to the television field, the decision to "edit" makes more sense. This passage from an article written by Dennis Szilak for "E & ITV" magazine reinforces the concept of a flexible captioning philosophy:

In this multi-channel of communication of television, however, the listener/viewer (audience) must adapt to a message which usually allows only one opportunity for reception and minimal opportunity for rehearsal (review). Obviously, the organization of the information, the rate at which it is presented, and the cues to direct attention become much more critical in television than in print. All of this is to say that the scriptwriter must adjust to the audience. The essayist, on the other hand, expects the audience to adjust to the material.

References

1. Montgomery, M. and Stratton, J. (1981). *The Writer's Hotline Handbook*. New York: The New American Library.
2. Strunk, William Jr. and White, E. B. (1972). *The Elements of Style*. New York: Macmillan Publishing Company.
3. Verlinde, R. and Schragle, P. (1986). *How to Write and Caption for Deaf People*. Silver Spring, Maryland: T. J. Publishers.



The students in this liberal arts class are viewing a videotape on American history with open captions (not requiring the use of a decoder).

Hollywood Movie Classics in Your Home

**On Sale
here for
the very
first time!**

From the land of the giant redwoods comes this action-packed saga of courage, greed, and lust. Their fighting for their land and their pride!



*In
Technicolor
&
Opened
Captioned!*



Lassie, the hero of young and old alike, stars in a great outdoor adventure set in the wilds of Oregon's majestic Cascade Mountain range. Lassie stars as "SHEP" the dedicated canine companion of stars Paul Kelly and Gary Gray. When Kelly's mining claim partners turn crooked, Lassie comes to the rescue and outsmarts his human co-stars.

Yes! I want to add your film classics to my home video VHS library:

Quantity

THE BIG TREES with Kirk Douglas

THE PAINTED HILLS with Lassie

Sub-total (\$29.95 each film)

Maryland Residents: add 5% sales tax

Add \$3.75 for each film for shipping & handling

TOTAL (enclosed with this order)

Ship the film(s) to:

Name: _____

Address:

City:

State:

Please make the check payable to NAD & mail this order to NAD Bookstore, 814 Thayer Avenue, Silver Spring, Maryland 20910



Dogs for the Deaf, Inc., based in Central Point, Oregon, is now in its 11th year of training and placing Hearing Ear Dogs nationwide. In this picture, trainer Doreen Fuller is working in town with "Dawn." This kind of experience gets the dogs used to going out in public with the deaf recipients. Mrs. Robin Dickson is executive director of the organization which has placed more than 300 certified dogs.